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1829

FRENCH GRAMMAR.

14

TO WHICH IS PREFIXED,

A N A N A L Y S I S

RELATING TO THAT SUBJECT.

By R. LABUTTE,

R.

LATE TEACHER OF THE FRENCH LANGUAGE
IN THE UNIVERSITY OF CAMBRIDGE.

THE SECOND EDITION.

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FRENCH GRAMMAR

TO THE REV. FATHERS OF THE SOCIETY OF JESUITS

AND A LATE 212

RELATIVE TO THAT SUBJECT



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THE SECOND EDITION

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and for J. Baskin, at the University Press

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TO HIS GRACE THE
DUKE OF GRAFTON,

CHANCELLOR

OF THE

UNIVERSITY OF CAMBRIDGE;

THIS

GRAMMAR,

WITH GREAT DEFERENCE,

IS HUMBLY INSCRIBED

BY HIS GRACE'S MOST DEVOTED

AND RESPECTFUL SERVANT

R. LABUTTE.

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TO HIS GRACE THE

DUKE OF GRAFTON,

CHANCELLOR

OF THE

UNIVERSITY OF CAMBRIDGE;

The following GRAMMAR is composed according
to the method, in French called *Raisonnée*, and
has been used with approbation during forty
years in the university of Cambridge, by the
author.

WITH GREAT DEFERENCE,

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R. LABUTTE

A N
A N A L Y S I S
O F
G R A M M A R.

GRAMMAR is the science of language, either spoken or written. It is speculative or practical. As speculative, it is a science, the basis of all languages. As practical, it is an art, applied to a particular language.

Analysis contains the principle of every science: In grammar, it extends as well to the speculative part as to the practical.

The speculative part considers, First, the ideas of which words are the symbols. Secondly, the relation those ideas have with each other.

The practical part considers in words, First, their elements and pronunciation. Secondly, their modification: in substantives, adjectives, and pronouns, the case, number, and gender: in verbs, the moods, tenses, and persons. Thirdly, their position in a discourse.

Words are

- | | |
|----------------|-------------------|
| 1 Article | 6 Adverbs |
| 2 Substantives | 7 Prepositions |
| 3 Adjectives | 8 Conjunctions |
| 4 Pronouns | 9 Particles |
| 5 Verbs | 10 Interjections. |

The article belongs to substantives; it extends or restrains the sense in which they represent their idea, but differently in different languages, the discussion of which belongs to the practical grammar of each language.

S U B S T A N T I V E S.

EVERY object that is within the jurisdiction of our senses, or of our understanding, is a substantive.

Every substantive is either a common noun or a proper name.

Common nouns may be considered, First, in regard to the object which they represent : Secondly, the extent of the sense in which they represent that object.

First, In regard to the object which they represent, they are

Material,	which being	{ Natural,	exist as	the product of nature: water, earth.
		{ or		
		{ Artificial,		the work of art: palace, church.
or				
Abstract,		{ Modes,		{ the objects of our senses : whiteness,
		{ or		{ bigness: those of our understand-
		{ Actions,		{ ing : prudence, equity.
				{ the result of verbs: deception, com-
				{ mand : the agents of actions, de-
				{ ceiver, commander.

Secondly, In regard to the extent of the sense in which they represent that object, they are

Genus,	House, length, compliment.
Species,	Good house, proper length, fine compliment.
Individual,	Your house, a proper length, his fine compliment.

Some common nouns are collective,	{	Compleat,	{	Parliament, university, people,
		or		forest, flock. These convey
		{ Incomplete,	{	an idea of determined ob-
				jects.
				Number, multitude. The idea of
				these is determined by the ob-
				ject of their collection, number
				of men, multitude of insects.

P R O P E R N A M E S A R E

{	Chorographick,	{	the names of	{	Regions, countries, kingdoms, pro-
	Topographick,				vinces, seas, rivers, mountains.
					Cities, towns, villages, and particu-
					lar places.
{	Personal.	{		{	Deities, families, persons.

Number is { Singular; a, an, one.
 { Plural; many, two, three, four.

A D J E C T I V E S.

ADJECTIVES denote the various qualities of objects. Among those qualities some are inseparable from material objects, affect the senses, and by them are conveyed to the understanding: such are those which denote the figure, the colour, the sound, the touch, the taste, the smell, and all those attributes within the jurisdiction of the senses, and for that reason may be called material attributes.

There are other qualities which immediately affect the understanding, such as these, *just, prudent, equitable, generous*, and all moral qualities, which being under the immediate jurisdiction of the understanding, may be esteemed mental attributes.

Other qualities originate from actions, and may be called verbal; such as *charming, beloved*.

Some denote the particular number or order, and may be called numeral, as one, two; first, second, &c.

Lastly, Others denote unity or plurality, without any fixed number, or else possession or individuality, and may be called pronominal. Thus all adjectives may be ranged under the following classes:

1. Nominal,	which denote	{ Material or Mental	Qualities.	square, white, black
2. Verbal,		{ Active or Passive		just, equitable, pious charming, enchanting charmed, enchanted
3. Numeral,		{ Number or Order	Examples. of Objects.	two, three, four second, third, fourth
4. Pronominal,		{ Unity or Plurality Possession or Individuality		a, an several my, thy, his this, that, each.

P R O N O U N S.

TH E S E, as their name imports, are the substitutes of substantives; they renew the idea of them, and prevent the too frequent repetition of the same word. They may all be ranged under four classes.

First, personal; as I, thou, he, she, &c.

Secondly, relative; which represent all kinds of objects, and always have an antecedent, as who, which, whom, whose.

Thirdly, indefinite, which refer to a person, or any other object, but in an indeterminate manner, as *whoever, whatever, somebody, something*.

Fourthly, demonstrative, which place, if I may so say, some object before our eyes; as, *give me this; take that*. When the words *this, that*, precede a substantive, they are adjectives; this book, that pen.

Remark.

The relative pronouns introduce always an incident phrase, *explicative* or *determinative* of the antecedent to which they relate; for example: The learned ought to surpass the rest of men in wisdom and probity. This is a principal phrase, without any incident one; let us introduce an explicative incident phrase: The learned, *who are more instructed than the rest of men*, ought to surpass them in wisdom and probity. This incident explains the substantive learned, and may be omitted without affecting the veracity of the principal phrase; it is not so with the incident determinative, as will appear by the following example: Titles and dignities reflect an immortal honour on those who bear them. Without the incident, the veracity of this proposition may be doubted, because titles and dignities may reflect an immortal infamy; but the determinative incident will remove that doubt: Titles and dignities, *which proceed from virtue*, reflect an immortal honour on those who bear them.

V E R B S.

V E R B S denote existence or action. The verb *to be* denotes existence, as God is; and it is proper to join to existence the mode of it, *God is omnipotent*.

When the mode of existing proceeds from an action, most of the modern languages, if not all, join the participle of a verb to the

the verb *to be*, and by this means express the *passive*; as man *is punished*; she *is loved*. The Latin expresses this by adding an *r* to the active verb; amo, *amôr*. But when the mode of existing proceeds from a mental attribute or a quality inherent in material objects, it is expressed, in all languages, by a nominal adjective joined to the verb *to be*, expressed or understood. God *is benevolent*, the earth *is oval*.

All the other verbs denote action, the nature of which constitutes the different sorts of verbs.

When the action affects or may affect an object different from the agent, the verb is said to be *active*; as, God *governs* the universe; men *love* their country.

When the action returns upon its agent, in such a manner that there is always an identity between the agent and the object or term of the action, the verb is called *reflected*; as, I hurt *myself*; he gives *himself* a great deal of trouble. These, in great measure, correspond with the middle verbs of the Greek language.

When the action remains in the agent, without affecting any different object, the verb is called *neuter*, as, *I sleep, he walks, she arrives*.

When any manner of being or any action is attributed to a subsequent object, or phrase considered as an object, explicative of the indefinite pronoun *it*, the verb is called *impersonal*; as It is just *to give to Cesar what belongs to Cesar*: It concerns me *to do that*.

Thus much for the different sorts of verbs common to all languages. As to the deponents, they are verbs which have a passive form with an active sense, as in the Latin; or an active form with a passive sense, as in French; the discussion of which belong to the practical grammar of each language that admits them.

The different views in which the action is presented to the mind, constitutes the different moods; and the time in which the action is said to happen, the various tenses; these are explained in page 29.

A D V E R B S.

AS there are qualities inseparable from material objects, such as figure, colour, &c, there are likewise circumstances inseparable from verbs. Every action must be done in time, place, and in a certain manner or order. To describe these circumstances we find in every language words that express them, and are called adverbs, because they are the necessary attendants of verbs, as adjectives are of substantives.

As some of the circumstances of time, place, and manner, and some of the qualities denoted by nominal and verbal adjectives, are susceptible of augmentation or diminution, there are adverbs that expressly represent these degrees of more or less, and are distinguished by the name of adverbs of quantity; such as very, too, much, less, more, quite, almost, so.

When

When some of these, instead of affecting an adverb, or an adjective, stand for a collective idea of number or quantity, and are followed by the object of their collection, they may be considered as incomplete collective nouns, because the collective and the collection together present the idea of one or many objects, and may be used in the same relations as substantives, as more friends less satisfaction.

There is not always in each class of adverbs a sufficient number of them to paint minutely the different circumstances of actions. That deficiency is supplied by adverbial expressions, which are formed from a preposition joined generally with a substantive, though sometimes with the gerund in modern languages; such as at present, to day, at hand, with eagerness, in playing. These adverbial expressions frequently are substituted in the place of a real adverb, to make the phrase more numerous and harmonious, particularly in oratory and poetry. But all adverbs and adverbial expressions, being considered as to the circumstance which they denote, may be divided into the five following classes:

First, Adverbs of time: now, then, soon, late: just now, this very instant, to-morrow, now-a-days.

Secondly, Of place: where, here, there, near, far, at hand, at a distance, far off.

Thirdly, Of manner: well, ill, so, thus; politely, prudently, tenderly; with prudence, through politeness, in earnest, in deed. Most of the adverbs of this class are formed from the nominal adjectives; as prudent, prudently; constant, constantly; evident, evidently.

Fourthly, Of order. These are formed from the ordinal adjectives, second, secondly; third, thirdly; in the second, in the third place.

Fifthly, Of quantity: as much, very, less, more, &c.

It may not, perhaps, be improper to observe here, that the adverbs of this class affect other adverbs and adjectives, when they admit of comparison, as for example: more nice than wise; he has done it more effectually than was expected; they fight more courageously than prudently; with more courage than prudence.

It may be asked, why there are adverbs of time, when there are inflections in verbs to shew the time in which an action is placed? To this it may be answered, that the tenses shew whether an action is done in a past, present, or future period, but do not determine precisely the particular instant in each. This can be done only by adverbs of time; for since the instants included in each period are very numerous, if not infinite, had there been in every verb a particular inflection to represent every instant, there had scarcely been any possibility of remembering them; whereas a few adverbs of time (and there are not many in any language) are abundantly sufficient to obviate that multiplicity of terminations, and, as the celebrated author of *Hermes* judiciously observes, much more conveniently answers the same end.

P R E P O S I T I O N S.

THERE are in every language Prepositions, a class of words so called from their place in a sentence, being generally put before the word which they affect; they denote a particular relation, as may be explained in the following manner:

First, All material objects exist in space, and must stand in a relative position one to another. The planetary system places the sun *in* the center, *about* which the planets describe six circles *at* various distances; *on* the first is Mercury; *next to* it Venus, *after* these the Earth, Mars, Jupiter, and Saturn. The words *in*, *about*, *at*, *on*, *next to*, *after*, are prepositions, denoting a relation of place, by which they affect the words following them. If we take away the prepositions, we destroy the relations; and though every word retains its meaning, yet the sense will be entirely destroyed.

Secondly, Many of the relations of place are applied to express those of time: This will be done *at*, *before*, *after* noon.

Thirdly, There are other relations besides those of place and time. Every material object is composed of parts, which have a relation to the whole. The apartments *of* the house, the houses *of* the county, the counties *of* the kingdom, the kingdoms *of* Europe. Nouns of modes being qualities abstractedly considered, have a relation to the subject in which we perceive them: The whiteness *of* snow, the heat *of* fire, the hardness *of* diamond, the liberty *of* the people, the goodness *of* God. Passions to their subject: The anger *of* Achilles, the valour *of* Alexander, the glory *of* Trajan. Passions also to their object: the love *of* glory, the contempt *of* death, the desire *of* riches. Actions to their agents: The wars *of* Alexander, the conquests *of* Cesar, the murmurs *of* the people. The possessor to the thing possessed: The master *of* the house. The thing possessed to the possessor: The house *of* the master. The cause to the effect: The father *of* the son. The effect to the cause: The son *of* the father. All these denote relations of origin, by which one thing arises out of another, and circumscribes the general idea of it.

Fourthly, A fourth general relation is the end to which objects, actions, and passions, tend: As virtue leads *to* happiness, vice *to* shame, and shame *to* misery; he is inclined *to* avarice, &c.

These two relations of origin and end, though extremely various in their accessory ideas, seem to exist in the very nature of things, all objects, actions, and passions, having an origin and end. It is perhaps for this reason that in the Greek, Latin, and some other languages, these relations are, as it were, incorporated in the word, and manifested, not by prepositions, but by particular terminations, the first called genitive, the second dative case. But as in most of the modern languages substantives do not vary their termination, unless it be to denote number, all relations are
known

known either by the position of the words, or by prepositions, except the English genitive when it denotes possession, which is often expressed by an 's at the end of the word, the king's palace.

Fifthly, The idea of separation from either objects, place or time; that of means or instrument with or by which actions are done, are other relations denoted by prepositions, as in these phrases: Remove *from* the fire, I have not seen him *since* that day, he does it *with* his hand, I am pursued *by* the enemy.

Sixthly, As there is not always in the class of nominal adjectives a sufficient store of words proper to signify all the specific qualities that substantives are susceptible of, this defect is made up by means of a preposition and a substantive, or some mode of a verb; in English the gerund, in French the infinitive. These denote a relation of sort or species, and make up adjective expressions, many of which are more significant than any word in the class of adjectives could ever be; as an affair *of* a moment, a man *of* letters, an act *of* justice, a woman *of* honour, the art *of* writing, the manner *of* speaking, &c. These adjective expressions are much more frequent in French than in English, because the English often give an adjective termination to substantives adjectively used, especially to material objects, or else they place them before the substantive specified; as a brazen front, a golden bracelet, a silver candlestick, an iron chest, a card table. But the French always use the preposition with a substantive, or the infinitive mood, by which means an innumerable variety of specific adjective expressions are formed, that make one of the difficulties of that language.

Seventhly, The idea of modification of actions or existence is also frequently denoted by a preposition and the word which it affects, making up together a great variety of adverbial expressions, frequently more expressive than even the adverb itself; as, to walk *by* night, to reckon one *by* one, to talk *at* random.

All the relations denoted by prepositions may be included in these seven general ideas; and though each has many accessory ones, yet as a preposition is generally placed between two objects, and determines the first by the second, the true meaning is easily understood.

There are, besides these, other prepositions called inseparable, because they are always incorporated with other words, particularly with verbs, the primitive meaning of which they alter very much; as, to form, *conform*, *deform*, *perform*, *reform*. To join, *conjoin*, *disjoin*, *rejoin*, *subjoin*. To pose, *oppose*, *compose*, *dispose*, *propose*, *repose*, *suppose*. To take, *mistake*, *partake*, *retake*, *undertake*. These have passed from the Greek and Latin into French and English, very few of the original French or English prepositions being used in compound words.

CONJUNCTIONS.

AS we have seen that Prepositions establish various relations between single words, so we find in every language another class of words, which, from their connective idea, are called Conjunctions; they may be considered as the coherent parts of discourse, since they join words, but more particularly sentences, by the addition of a new accessory idea that links, as it were, the sense of one to that of another; and from many phrases there results that more extensive one, called a period; as the following, taken from Mr. Addison's Spectator, No. 287, will clearly evince:

“ Liberty should reach every individual of a people; *as* they all share one common nature; *if* it only spreads among particular branches, there had better be none at all, *since* such a liberty only aggravates the misfortunes of those who are deprived of it, by setting before them a disagreeable subject of comparison.”

If we take away the conjunctions *as*, *if*, *since*, though the sentences will remain exactly the same, yet the connective accessory idea being removed, the sense will be greatly altered.

When conjunctions affect single words, they attribute several qualities to one object: God is just *and* merciful; several actions to one agent; he superintends *and* governs the world; or make several agents participate of one action either negatively or affirmatively: *neither* rational *nor* irrational creatures can exist but through his omnipotence.

Thus we find in grammar three sorts of connective words, Pronouns, Prepositions, and Conjunctions; each of them connects by a different idea. Pronouns supply the place of a noun; Prepositions, like small fibres and nerves in the natural body, connect single words by annexing to them various relations which they had not before; Conjunctions, by introducing between sentences new ideas, that, like stronger sinews and tendons, link their different meanings together, and consolidate the several periods of a discourse.

C A S E S,

IT is evident that all words are symbols of ideas ; we must see next how, in representing those ideas, they form a phrase.

First, The object of every idea may be considered as merely existing ; *God is*, that is, *God exists* ; or as the subject of an attribute ; *God is omnipotent* ; or else as the agent of an action, *God governs the world*. In each of these senses the word *God* is the Subject or Nominative case, the first of all relations, which commands the whole phrase, and with which the attribute and action must coincide, by reason of their identity of person and number. Hence comes the concordance of the attribute with its subject, and the verb with its nominative.

Secondly, When any object is requested, exhorted, or commanded to be the agent of an action, that state is called *Vocative*. It is oftentimes accompanied with an interjection, expressive of some state of the mind, or sentiment of the heart ; or with some particle denoting permission, assent, or command, and the verb is in the imperative mood. Examples : O, fortunate Place ! Grant our petition, O Lord ! Let him do it.

Thirdly, A word may represent its idea as object of an action ; *God governs the world* ; the world is the object affected by the action *governs*, and consequently the Accusative case, always affected by an active verb, in modern languages. An infinitive mood, a whole phrase, as well as a substantive or pronoun, may be the object of an action, and consequently accusative. Examples : you know how *to play* ; you know *Augustus defeated Antony*.

As in modern languages the relation of substantives is not denoted by any change in their termination, the accusative, when it is a substantive, is distinguished from the nominative by its position only, being generally placed after the verb, and the nominative before it. This position cannot be inverted in modern as it may be in the dead languages, without inverting the meaning also : *God loves man* : *man loves God* ; but *Deus amat hominem* : *hominem Deus amat*, has exactly the same meaning.

Fourthly : An other relation in which a word may represent its idea is, by denoting the origin of some antecedent, by which means the general idea of it is restrained to a specifick or individual one, determined by the correlative object ; as for example : the words beauty, goodness, are general ideas, not restrained to any specifick beauty, or individual goodness ; if we add, *of virtue*,
of

of God, the first will be restrained to a species, *the beauty of virtue*; the second to an individual, *the goodness of God*. This is called the Genitive case, which sometimes is determinative of an adjective, by expressing the origin of the quality signified by that adjective; as, *proud of his riches*; *full of his merit*. When it denotes part of an animate object, it is sometimes expressed in English by an (*'s*); as, *God's goodness*, *man's understanding*; but not so in French.

Perhaps it may not be improper to remark here, that when the antecedent word is the result of an action, there is sometimes in Latin and French an equivocal sense; as for example: *Amor Dei*, *l'amour de Dieu*; neither the Latin nor the French clearly determines whether the meaning be the love God hath for us, or the love we have for God; the true meaning must be gathered from the context, but the English possessive genitive puts it beyond all doubt, *God's love*.

Fifthly. An other general relation is that of tendency towards some object, time, or place, either in the natural or moral sense. This is called the Dative case, expressed in the Greek and Latin languages by a change in the termination, but in the modern by various prepositions, all of them expressive of tendency in general, each of a particular degree of it. Sometimes it implies the term to which the action and its object tend, as, *we return thanks to God*: the action to its motive; *we must eat to live*, and not *live to eat*: the tendency of a passion to its effect; *inclined to mischief*; *ready to serve you*; *liable to mistake*; *good for nothing*; and many more, denoted by prepositions in modern languages.

Sixthly, The last general relation includes two distinct ideas, the one of separation: *take that from me*; *from morning to evening*; *from room to room*. The other idea is the means or instrument by which an action is effected: as, *I do it with my hand*; *he is pursued by the enemy*; *loaded with misery*: both these correspond with the latin Ablative. It is chiefly in this case that prepositions are expressive of those particular relations which the termination alone in ancient, or position in modern languages, cannot rightly express without them.

These six general relations are manifested in Latin by a change in the termination of substantives, only five of them in Greek; and as ancient learning and good taste hath been treasured up chiefly in these two languages, the study of them hath been made the foundation of sound learning, and polite education, ever since the renewal of letters in Europe: that is probably the reason why the word *case*, and other expressions made use of by grammarians of these two languages, have been adopted by those of the modern. If by the word *case* nothing else is meant but the variations of the termination of substantives, some languages have more cases than either the Latin or Greek. Galianus tells us there are

ten in the Armenian language ; the Lapland grammarians reckon even to fourteen, according to Beauzée : on the other hand, some of our European languages have but very few ; many, none at all ; and I am told, that in the Basque and the Japonese languages there are neither change of termination nor prepositions used, but certain enclitick particles incorporated at the end of words. But if by the word *Cafe* we mean the relations which substantives must have with other words, or in other terms, the manner in which they represent their idea in a discourse, then all languages must and really have *Cases*, and differ from each other only in the manner of manifesting them.

ERRATA.

Page Line

- 6 49 For *presenter*, read *presentir*.
 16 25, 26 } The penultimates of the ordinal numbers ending in *ième*,
 27, 28 } are by mistake accented with an *acute* instead of a *grave*.
 35 6 f. *in*, r. *into*.
 39 — In the 1st person singular, perfect subjunctive of *couvrir*,
 f. *couvrissent*, r. *couvrisse*.
 46 Last line but two, f. *It seem*, r. *It seems*.
 76 17 f. Substances proper names, r. substantives proper names.
 77 3 f. &c. These, r. &c ; these.
 90 10 f. cockcade man, r. man with a cockcade.
 Ibid 11 f. Red gown lady, r. Lady in a red gown.
 91 23 f. all the head, r. the whole head.
 Ibid 27 f. Fore-door, r. Front-door.
 Ibid 38 f. *garcon*, r. *garçon*.
 Ibid 45 f. Loaded, r. Laden.
 96 20 f. *puis qu'elle*, r. *puisque'elle*.
 98 10 f. *qu'a-t il fait*, r. *qu'a-t-il fait*.
 103 42 f. *misent-ils*, r. *mirent-ils*.

C H A P. I.

O F P R O N U N C I A T I O N .

Vowels.

- a*, **H**ATH the sound of *aw* in the English word *law*. *Examples.*
1. Initial of a syllable is short and sharp. } accès, abus.
 2. Final of a syllable is somewhat longer. } donna, ratafia.
- e*, Is mute on the three following occasions.
1. Final of a syllable, and in the third person plural of verbs; and after *g*, before *a, o, u*. } devenir, donnent, mangea, gageons.
 2. In the penultima of all the persons of the future, and in the three persons singular, and third plural of the conditional of verbs, whereof the infinitive ends in *er*. } porterai, porteras, porterons, porterez, porterois, porteroient,
 3. Before the syllable *ment*, when *er* does not precede it. } presentement.
- When *er* precedes *ment*, the *e* is pronounced stronger, as } gouvernement.
- e* Joined to *m, n*, final, and in verbs ending in *enir*, hath the sound of *en* in the English word *then*. Before *nn*, except in *ennui*, and its derivatives, it hath the same sound. } Jerusalem, chien, tiens, viendrai, chienne, payenne.
- e* Joined to *m, n*, at the beginning, or in the middle of a word; and to *ns, nt*, at the end of it, hath the sound of *aw* in the English word *law*. } sentiment, sens, entendement.
- e* Joined to *r*, in all monosyllables, and in *enfer, lucifer, hiver, amer*, and joined to *l, t*, at the end of a syllable, or word, hath the sound of *a* in the English word *ale*. } mer, fer, enfer, pucelle, miel, sujet, permettre.
- é* Acute on all occasions is short, and hath the sound of *ey* in the English word *they*: it forms always a distinct sound from that of the preceding or following vowel. } été, précédé, Phaéton, déesse, Diégue, dénué.
- There are five monosyllables ending in *es*: *des, les, mes, ses, tes*; they are short, and are sounded almost like the *é* acute. Les amis, des hommes, mes chevaux.
- è* Grave and *ê* circumflexed are both long, and have both the sound of *a* in the English word *ale*. } abcès, excès, procès, être, fête, prêtre.

i Hath three different sounds. First: After any consonant it hath the sound of the English *ee*, in the word *see*. Example: *divisibilité*. It hath the same sound in the beginning of a word before *m* or *n*, followed by a vowel or another *m* or *n*. Examples: *inactif*, *inégal*, *inimitié*, *inopiné*, *inutile*, *immobile*, *innocent*.

Secondly: But when *im* or *in* are followed by any other consonant but *m* or *n*, the *i* takes the sound of the English *i* in the word *wine*. Examples: *impossible*, *imbu*, *inde*.

Thirdly: *i*, making a diphthong with *o*, hath a sound (more open, beginning with the sound of *oo*, and ending with that of *y*). Example: *moi*, *toi*, *loi*, *foi*. An Englishman must hear it pronounced. See remarks on the diphthong *oi*.

o, Before or after any consonant, hath the sound of *o* in *no*. Example: *notoriété*.

ô Circumflexed is longer. Example: *apôtre*, *le vôtre*.

u Hath the sound of the English *u* in *excuse*. Example: *futur*.

û Circumflexed is long. Example: *flûte*.

Diphthongs.

THERE are fourteen Diphthongs, seven of which are pronounced in one sound, six in two sounds, and one is pronounced sometimes in one sound and sometimes in two. When a Diphthong hath but one sound, it is a mixed sound, different from that which each vowel hath, being separate: when it hath two, each vowel retains its natural sound.

In one sound.	Pronounced as	In the English word	Examples.	In two sounds	Examples.
1. ai	ey	they	mai, portai. <i>Except</i> when followed by <i>r</i> or <i>s</i> .	1. ia	diable, fiacre.
2. { air } { ais }	a	ale	l'air, chair, mais, aise.	2. ie	fief, ciel, miel.
3. ao	aw	law	paon, faon, Laon, Craon.	3. io	violon, phiole.
4. { au } { eau }	o	no	aussi, l'eau, beau.	4. oa	croasser.
5. ei	ey	they	peine, veine.	5. oe	poëte, boëte.
6. eu*	ew	few	feu, jeu, Dieu, Monsieur.	6. ui	cuir, fuir, suivre.
7. ou	oo	too	nous, vous, tous.		

Remarks

* There is no English sound which exactly corresponds with this: it must be heard pronounced by a Frenchman.

Remarks on the Diphthongs.

1. *aout*, the month of August, is pronounced *out*.
 1. *oi* is pronounced in one or two sounds. It is pronounced in one sound like *a* in the English word *ale*, on the five following occasions.

First: In the imperfect and conditional of all verbs; *portoïs*, *porteroïs*.

Secondly: In the present indicative of verbs ending in *re*, and in verbal substantives formed of them; as, *je connois*, *connoissance*; *je crois*, *croyance*: except *boire*, and its derivative *boisson*.

Thirdly: In the adjective *foible*, and its derivatives *foiblesse*, *foiblement*.

Fourthly: In the adjectives of nations ending in *ois*, the nearest to France, either as to time or place, *oi* is pronounced in one sound, as *François*, *Anglois*, *Hollandois*, *Irelandois*, &c. Those that are more remote in either of these two respects, are pronounced in two sounds as *Gaulois*, *Hibernois*, *Carthaginois*, *Chinois*, *Japonois*. This distinction is the best guide I could find in a matter wherein no other rule can be given but a list of words.

Fifthly: The present subjunctive of *être* is pronounced in one sound in prose and common conversation; and in two sounds in poetry, at the bar, and in the pulpit: yet it is often pronounced in two sounds in conversation, without any one being sufficiently authorized to blame it. On all other occasions, but the above five, *oi* is pronounced in two sounds, something like *oy* in the English word *employment*.

Consonants.

First general Rule.

FINAL consonants are pronounced when the next word begins with a vowel. Examples: *nous avons eu*; *charmant air*; *bon ami*; *bien élevé*.

Exceptions.

1. In words ending in *on*, that have more than one syllable, the final *n* is pronounced as if a *g* was after it; as, *récréation après le diner*; *versification élégante*.

2. *s* Final of the second person singular, first and second persons plural of verbs, and substantives of more than one syllable, ending in *es*. Examples: *tu donnes un tour agréable à cette pensée*; *nous marchâmes une heure entière*; *vous parlâtes à-propos*; *Athènes étoit déjà corrompue*: in prose and conversation.

3. *s* Final is not pronounced after the five following consonants, *c, f, l, r, q*, because their sound is very strong, and seldom two consonants are pronounced at the end of a word. Examples: *des sacs ouverts*; *des chefs invincibles*; *perils inévitables*; *trésors immenses*; *coqs admirables*.

4. *r* Final: First, of substantives of more than one syllable, ending in *er, ier*. Examples: *fumier*, *cerifier*, *cordonnier*.

A 2

Secondly:

Secondly : Of infinitives ending in *er* ; as, *porter un livre* ; *se fier à un fripon* ; *aller à pié* : in all which the final *er* is pronounced as *é* acute, in *prose and conversation*.

Lastly : *r* is mute in the adjectives, *notre, votre, autre, quatre*, before a consonant, and the final *r* in *mon sieur* before a vowel ; likewise that in *mercredi*, which is written by many *mécredi*.

Second general Rule.

Final consonants are not pronounced when the next word begins with a consonant.

Exceptions.

1. *c* Final, not preceded by *n* or *r*, is pronounced though before a consonant. Examples : *fac de papier* ; *suc de citron* ; *sec comme une allumette* ; *il faut un pic pour l'ouvrir*. The four following words must be excepted, *broc, estomac, tabac, cotignac* ; we say, without pronouncing the *c*, *broc de vin* ; *estomac d'autruche* ; *tabac d'Espagne* ; *cotignac d'Orléans* : when *c* is preceded by *n* or *r*, it is not pronounced before a consonant ; as, *banc de sable* ; *un marc d'argent*.

2. *l* Final is pronounced, though the next word begins with a consonant. Examples : *brutal même envers les dames* ; *il est seul toute la journée* ; *il y a trop de sel dans cette sauce* : except the *l* of *il* the pronoun, when it is not preceded by *qu'*, and the *l* of the adjective *quelque*. *Col, mol, sol*, are pronounced and written *cou, mou, sou*. *ll* final ; see observations on the consonants.

3. *r* Final is pronounced before a consonant on the three following occasions.

First : Final of all monosyllables. Examples : *car, par, mer, fer, cher, cor* ; and in these five words, *amer, enfer, lucifer, hiver, Jupiter* : but the final *r* of the preposition *sur* is not pronounced in conversation.

Secondly : *r* final of infinitives ending in *oir* ; as, *vouloir faire* ; *pouvoir dire*.

Thirdly : *r* final of substantives ending in *oir, our, eur, uir*. Examples : *parloir boisé* ; *tour bien bâtie* ; *fueur mortelle* : *cuir bien tanné*.

Particular observations on the Consonants.

b Before *s* or *t*, is pronounced almost like *p* ; as, *obscur, obtenir*. It is pronounced at the end of proper names ; as, *Acab, Moab, Aleb*, and in *Radoub*. It is mute at the end of other words, after *m* ; as, *plomb, romb*.

c Is pronounced like a *k* before *a, o, u* ; and like *s* before *e, i* : to give it the pronunciation of *s* before *a, o, u*, a cerilla is put under it thus *ç*, as in these words, *plaça, soupçon, reçu*. It is pronounced like *g* in *second, fécond, secret, nécromance*, and their derivatives. We must therefore pronounce *secondement, fécondité, ségrétaire, négromancien*. **Cicogne* is often pronounced and written *cigogne*.

ch Is

* See the Acad. Vol. II. p. 644.

ch Is pronounced like the English *sh* in *shall*, in all French words, as *chemise*, *chose*, *chute*. But in *Christ*, and its derivatives, *chrétien*, *christianisme*, *chrétienté*, and some few words derived from the Greek, such as *archange*, *archiépiscopal*, *choeur*, *choiographie*, &c. *ch* is pronounced like a *k*.

d Final is pronounced like *t* before a vowel, unless it is preceded by *r*; then it is the *r*, and not the *d*, that is pronounced. Examples: *prend-il*; *grand orateur*; *ils sont d'accord entre eux*. In the third person singular of *perdre*, *mordre*, *tordre*, the final *d* is pronounced like *t* before *il*, *elle*, *on*; as, *perd-il*, *mord-elle*, *tord-on*.

f Is pronounced at the end of a sentence; as, *un habit neuf*. It is mute before a consonant; *neuf chevaux*. It is pronounced like *v* before a vowel; *neuf amis*.

g Before *e*, *i*, is pronounced like *j*, *gémir*, *gibier*; but before *a*, *o*, *u*, it is pronounced as in English: when it is to be pronounced hard, an *u* is put after *g* before *e*, *i*. Examples: *guérir*, *guider*.

g Final hath the sound of *k* before a vowel; as, *fang* & *eau*.

gn Before a vowel hath the sound of *ni*; as, *craignant*, *joignant*, *mignon*, *grignon*.

k Is not a French letter; it is found in these two words only, *kermès*, a seed, a mineral; and *kirielle*, a long, and commonly injurious harangue.

ll, Initial, is pronounced as it is in English; as, *illustre*, *illumination*. In the middle of a word it is liquid, and pronounced as it is in the English word *billiard*. Examples: *travailler*, *veiller*, *fouiller*; except in the three following words, and their derivatives, *ville*, *mille*, *tranquille*. When *ll* is not preceded by *i*, it is never liquid; as, *aller*, *seller*, *colle*, *bulle*.

il Is also liquid at the end of a word. Examples: *bail*, *reveil*, *soleil*, *oeil*, *fenouil*, *péril*, *mil*, *millet*: except the ten following words; *mil sept cent*, *barril*, *chenil*, *fusil*, *gentil*, *gril*, *outil*, *nombril*, *sourcil*, *persil*, wherein *l* is not pronounced at all; nor in *genouil*, *verouil*; which many write now *genou*, *verrou*.

m Is pronounced like *ng* in the middle of a word before *b*, *n*, *p*, as, *embarras*, *emblème*; *condamner*, *automne*, *damnable*; *empire*, *impatience*, *comparaison*: except *redempteur*, *redemption*, *contemptible*, *amnistie*, *calomnie*, *himne*, *indemnité*, *somnifère*, *automnal*, wherein *m* hath its full sound.

m Before another *m* in words formed of the preposition *en*, wherein *n* hath been changed into *m*, hath also the sound of *ng*; as, *emmaillotter*, *emmener*, *emmancher*. In all other words wherein there are two *m*'s together, they both retain their natural pronunciation, only the first is weakly pronounced; as, *immédiat*, *immobile*, *homme*, *femme*, *comme*.

m Final sounds as *ng*. Examples: *nom*, *parfum*, *faim*, *Adam*: except in some few foreign proper names; such as, *Sem*, *Jerusalem*, *item*, *Amsterdam*, *Stockholm*, *the Academy*, Vol. II. p. 55.

n Retains its natural sound when it begins the syllable; as, *no-nain*: likewise when it ends the syllable before a vowel or another *n*; as, *inappliqué*, *inutile*, *innocent*.

n Final

n Final of monosyllables, when the next word begins with a vowel, is pronounced as if it was joined to that vowel. Examples: on a vû; je n'en ai rien appris; un animal. Likewise the final *n* of an adjective before its substantive, when it begins with a vowel or *h* mute. Examples: mon ancien ami; un certain événement; aucun homme. But the final *n* of an adjective of more than one syllable, not followed by its substantive, and that of a substantive, are obscurely pronounced before a vowel, and like *ng* before a consonant. Examples: certain & délicat, charbon ardent, coquin à pendre; chien couchant, chanson bachique.

Likewise the final *n* of *on*, in an interrogation, and that of *en* after an imperative, are but obscurely pronounced though before a vowel. Example: est-on allé chez vous? mettez-en à part.

p Initial is pronounced even before *s*; as, psalmiste, psalmodie, psalmodier, psautier, pseume, psalterion: except in this phrase, *Les sept pseumes*.

At the end of a syllable it is pronounced in septante, septuagenaire, septuagesime, septembre, septentrion: though mute in sept, septième, compte, temps, corps, prompt, exempt; yet pronounced in exemption: mute in baptême, baptiser, baptistère; yet pronounced in baptismal.

p Final is pronounced, though before a consonant, in the six following words: cap, Gap, *name of a town*; julep, cep, galop, rapt. It is pronounced before a vowel, or *h* mute, or when it ends a phrase. Examples: du drap excellent: trop habille: elle en a beaucoup: except in these four words, camp, champ, sirop, loup.

q Initial is always followed by *ua, ue, ui, uo, u'u*, which are pronounced *ka, ke, ki, ko, ku*; as, quatre, question, quitte, quotidien, quelqu'un: except in the following words, wherein the two vowels retain each their sound; aquatique, quadragenaire, quadragesimal, quadragesime, quadrangulaire, quadrature, quadrupede, quarto, in-quarto quinquagenaire, quinquagesime, quinquennal, équateur, équation, équestre.

q Is final only in two words, coq, cinq; wherein *q* is pronounced before a vowel or *h* mute, but not before a consonant.

r, See the fourth remark upon the first, and the third upon the second general rule.

s Initial hath the same sound as the initial English *s* in satisfaction: Examples: saint, septembre, simple, someil, subsister: except the word schism, in which *s* cannot be pronounced otherwise than *shisme*.

s Between two vowels, and in words formed of the Latin preposition *trans* before a vowel, hath the sound of *z*. Examples: usage, ôser, visible, Elope, usurier; transaction, transition.

But when *trans* is followed by a consonant, or in words formed of the preposition *pré*; and in some few compound words, in which *s* is initial in the final simple word, *s* retains its initial pronunciation. Examples: transporter, transpercer, transmettre; présupposer, présenter, préscience; parasol, monosyllabe.

s Final of the word *vis*, a screw, is pronounced *vis*, though before

fore a consonant: that of some Latin proper names, as, Bacchus, Venus, Momus, Fabius, &c. and that of some few Latin words introduced into French; as, bis, oremus, committimus, bolus, calus, &c. Some pronounce the final *s* of Jesus, others not: in common conversation; on any other occasion, it is not pronounced before a consonant.

When the final *s* is pronounced before a vowel or *h* mute, it is always with the sound of *z*.

First: The final *s* of the pronouns, nous, vous, ils, elles, is pronounced before their verb, when it begins with a vowel. Examples: nous avons, vous aimez, ils appellent, elles ont.

Secondly: That of adjectives before their substantives. Examples: nos amis, vos enfans, de bons hommes, les belles ames, les grands événemens.

Thirdly: That of articles, negative particles, prepositions, adverbs, and the conjunction *mais*, before the word which they affect, when it begins with a vowel, or *h* mute. Examples: les ennemis des hommes les plus à craindre sont les passions déréglées; vous n'avez pas encore fait; vivre sans amis, c'est vivre dans une affreuse solitude; moins aimable; plus admirable; très-ancien; mais agréable.

Fourthly: Likewise that of the first word, before a vowel, in compound expressions, such as the following; vis-à-vis; de plus en plus; de pis en pis; du plus au moins; de vous à moi; près à près; dos à dos; dos & ventre; bras & jambes; les us & coutumes; les ponts & chaussées: and perhaps some few others.

Except the above four instances, *s* final is usually not pronounced, even before a vowel, in common conversation, wherein many liberties are taken, which are not allowed in a solemn discourse or verse; for in declamation and poetry the final *s*, like all other final consonants, is pronounced before a vowel, to avoid the *hiatus*, which otherwise would happen.

It must be remarked, that in all substantives and adjectives that end with a consonant or diphthong in the singular, the addition of *s* or *x* to form the plural, lengthens the pronunciation of the last syllable. Examples: rat, rats, bon, bons; projet, projets; habit, habits; jeu, jeux; beau, beaux.

Formerly *s* was mute, and served only to lengthen the syllable in a vast many words; which caused a great deal of trouble to distinguish rightly: but within these eighty years, a circumflex accent hath been put upon the preceding vowel, and the mute *s* left out; therefore *s* is pronounced in the middle of a syllable wherever it is written, except in the third person singular of être, il est, and in these two pronouns, lesquels, desquels; lesquelles, desquelles; and the *x* of their dative case, auxquels, auxquelles.

t Initial hath the same sound as the English initial *t*; tacite.

t In words ending in *tion*, *tient*, *tial*, and generally in all those syllables wherein it is pronounced *shi* in English; such as portion, partial, patient, &c. in all these combinations, *t* is pronounced in French as we pronounce in English the *ci* in city. Examples: portion, tion,

tion, patient, action, initial, dictionnaire. Likewise in some Latin proper names; such as, Diocletien, Domitien, Gratien.

t Final of an adjective is pronounced upon the initial vowel of its substantive; that of the substantive upon its adjective; and that of the third person singular of a verb upon the vowel following. Examples: *c'est un parfait ami*; *un haut edifice*; *c'est un fait avéré*; *un effet horrible*; *un sujet estimable*; *il dit une fable*; *elle finit un ouvrage*.

Likewise the final *t* of the gerund *ant*; and that of the third person plural, ending in *ont*. Examples: *ils sont appris*; *elles sont arrivées*; *ils porteront un livre*; *marchant en arriere*; *arrivant à l'heure dite*.

But the final *t* of the third person plural ending in *ent*, and that of substantives, wherein *t* is preceded by *n* or *r*, or by a vowel with a circumflex accent, is commonly not pronounced in prose and conversation. Examples: *ils entrent en campagne*; *elles prennent un bon parti*; *un vent incommode*! *une mort affligeante*; *une forêt épaisse*; *un impôt accablant*; *le mât-est rompu*; *un goût exquis*.

The *t* of the conjunction *&* is never pronounced; for which reason it is never put in verse before a vowel.

x Is initial only in some few Greek proper names, in which it is pronounced *cs*; these are, Xantippe, Xavier, Xénophon, Xerxès.

In the middle of a word before *cl*, or a consonant, it hath the same sound, as for examples; *exclamation*, *excuse*, *expérience*, *exquis*, *extrait*.

Between two vowels, or before *h* mute, it hath the sound of *gz*. Examples: *exaucer*, *exhaler*, *exemple*, *exhorter*, *exiger*, *exagerer*, *exact*, *exhiber*.

Before *c*, followed by *e* or *i*, it hath the sound of *c*. Examples: *excellent*, *exception*, *excès*, *exciter*, *excitatif*.

It hath the sound of *fs* in these five words: *Xaintes*, *Bruxelles*, *Auxere*, *soixante*, *soixantième*.

x Final sounds like *cs*, in words that have past from the Greek into French; as, *Styx*, *Sphinx*, *linx*, *Alexandre*; and these two taken from the Latin, *prefix*, *perplex*. Before a consonant, or ending a sentence, it only lengthens the syllable, without being ever pronounced. When the next word begins with a vowel, it sounds like *z*; *beaux esprits*; *généreux ami*.

z Hath no difficulty attending its pronunciation, which is the same as in English, and never varies. I shall only observe here, that it is the final letter of the second person plural of all the tenses, except the perfect, in all regular verbs. That it ought never to be put instead of *s*, to make the plural of the participle, or substantives ending in *é* acute; nor in the words, *près*, *excès*, *procès*, *ab-cès*, *décès*, *accès*, *succès*; though sometimes used on those occasions by some few eminent writers of the last, and the beginning of this century.

I have taken no notice of *h*, when it is to be aspirate or mute: there are no certain rules by which this can clearly be distinguished.

All

All that may be said with certainty is, that when *h* is aspirate in the primitive word, it is so likewise in the derivatives; except the word *héros*, in the derivatives of which, *h* is mute, as, *héroïne*, *héroïque*, *héroïsme*, *héroïquement*. A beginner need not trouble himself with this. The following list may be consulted, which contains all, or the major part of primitive words, wherein *h* is aspirate.

Ha! habler, hache, hagard, haie, haillon, haïne, haïr, haire, halage, halbran, hâle, halener, haleter, halle, hallebarde, hallier, halte, haltac, hameau, hampe, hanap, hanche, hangar, hanneton, hanter, happelourde, happer, haquenée, haquet, harangue, haras, haracer, harceler, hardes, hardi, hareng, harengere, hargneux, haricot, haridelle, harnois, haro, harpe, harpie, harpon, hart, hase, hâter, haubert, hâve, havir, havre, havresac, haut, hazard. Hé héaume, hem! hennir, héraut, hère, hériffer, hérifson, hernie, héron, héros, herse, hêtre, heurter. Hibou, hie, hiérarchie. Ho! hobereau, hoca, hoche, hochepot, hocher, hochet, hola, homart, hongre, hōnnir, honte, hoqueton, horion, hors, hotte, houblon, houe, houille, houlette, houlle, houe, houpelande, hourvari, housseaux, houspiller, houffaie, houffart, houffe, houffer, houffine, houx, hoyau. Huche, huer, huguenot, huit, humer, hune, hupe, hupé, hure, hurler, hute. All the compounds of the above words have the *h* aspirate; except *exhausser*, wherein it is mute.

Observations.

I. When words beginning with *h* are derived from the Latin, *h* is generally mute; as, *honor*, *honneur*: when there is no *h* in the Latin word, and an initial one is in the French, that *h* is commonly aspirate, as, *altus*, *haut*, *hauteur*, *hautement*.

II. *h* Is aspirate at the end of these three interjections, ah! eh! oh! *L'Abbé d'Olivet, Prosodie Française*. Custom seems to be divided on the following doubtful words: 1. *Henri*. *h* Is aspirate in sublime poetry and oratory; any where else it would be an affectation to aspirate it. 2. *Hésiter*. The most eminent authors aspirate the *h*; yet conversation hath so prevailed, that it is no fault to write, *j'hésite*, *je n'hésite pas*, *il n'hésite pas*: the Acad. Vol. I. p. 805. 3. *Hideux*. In the observations of the Academy on Vaugelas, p. 221. they say the surest way is to aspirate it: they aspirate it in their dictionary, Vol. I. p. 808. 4. *Hollande, Hollandois*. The *h* is not aspirate in *toile d'Hollande*; *fromage d'Hollande*. We also say, *de l'eau de la reine d'Hongrie*; *du point d'Hongrie*. *L'Abbé d'Olivet, Prosodie Française*. 5. *Onze, Onzième*. Though these words begin with a vowel, yet it sometimes happens, particularly in dates, that the *e*, *a*, of *de*, *le*, *que*, *la*, are not cut off; as, *de onze enfans*, *il en est mort dix*; *de vingt*, *il n'en est resté que onze*; *la onzième*. The final consonant of the preceding word is never founded upon the *o* of *onze*; *vers les onze heures*; *tous les onzième du mois*. *L'Acad. Vol. II. p. 226*. 6 *Oui*, adverb. When this word is substantively used, the *o* is aspirate, and the *e* of *le* is not cut off, nor the *s* of *les* pronounced upon the *o*: examples; *le oui*, *les oui*. *L'Académie Française, Vol. II. p. 243*.

C H A P. II.

ARTICLE AND SUBSTANTIVES.

THE article precedes substantives when they denote a common noun, and not a proper name; it takes the number and gender of them:

For a singular masculine, it is	<i>le</i>	} <i>the</i> in English.
For a singular feminine	<i>la</i>	
For a plural in both genders	<i>les</i>	

Cases.

Substantives do not vary their termination in either the English or French language. Their relations with other words, or to speak the language of grammar, their cases, are generally known either by their position before or after the verb, or else by prepositions that precede them. The nominative is commonly placed before its verb, the accusative after it; the vocative is sometimes preceded by an interjection; and its verb, when expressed, is in the imperative mood. All the other relations are denoted by prepositions.

The preposition *de* is commonly expressive both of the genitive and ablative cases. When it is the genitive, it is translated *of*; when the ablative, and denotes separation, *from*; when it signifies the means with or by which an action is effected, it is translated *with*. The preposition *à* when it signifies tendency towards an object, time or place, corresponds with the dative case. The particularities

Remarks.

1. The dative is sometimes used in the sense of the genitive case, to denote possession. Examples:

C'est la maison à monsieur. It is the gentleman's house.

Casser l'aile à un oiseau. To break a bird's wing.

C'est la fille à Simonette. It is Simonett's daughter.

2. It is also used in the sense of an ablative case, after verbs which denote separation from animate objects. Examples: ôter la vie à un homme: to take away a man's life.

3. The dative is also used to express the agent of deponent verbs. Example:

Publius Nasica fit construire aux Romains une armée navale.

Publius Nasica made the Romans build a fleet.

Grandeur des Romains.

ARTICLE and SUBSTANTIVES. 11

particularities attending the article, and these two prepositions, in shewing the cases of substantives, are as follow :

First : Singular feminine beginning with a consonant.

Nominative & Accusative	} la maison		
Genitive & Ablative	} de la maison	{ of from with	} the house.
Dative	} à la maison	{ to or at	

Secondly : When the substantive, either masculine or feminine, begins with a vowel or *h* mute, the *e* of the article *le*, and *a* of *la*, are supplied by an apostrophe, and the *l* is joined to the substantive, both in writing and pronouncing.

Nom. & Acc.	{ l'ame l'herbe		
Gen. & Ablat.	{ de l'ame de l'herbe	{ of, from, or with	{ the soul. the grafs.
Dative	{ à l'ame à l'herbe		

Thirdly : When the singular masculine begins with a consonant, and in the plural of all substantives, whatever letter they begin with, the preposition *de* is contracted with the article *le*, *les*, and makes *du*, *des*, in the genitive and ablative cases: in the dative the preposition *à* is likewise contracted with the same article, and makes *au* in the singular, *aux* in the plural ; thus,

Nominative & Accusative	} le roi	the king.
Genitive & Ablative	{ du roi, of, from or with	the king.
Dative	{ au roi,	to the king.

Plural in both genders before any letter.

Nom. & Acc.	{ les rois les ames les hommes	{ the	{ kings. souls. men.
Gen. & Ablat.	{ des rois des ames des hommes		
		{ of from or with	{ the kings. the souls. the men.
Dative	{ aux rois aux ames aux hommes	{ to	{ the kings. the souls. the men.

Thus we see that *du* is always a contraction of *de le*; *au* of *à le*; *des* of *de les*; *aux* of *à les*.

Proper Names.

For the sake of brevity, let it be permitted me to call *Chorographic*, the proper names, of regions, empires, kingdoms, countries, provinces, mountains, seas, and rivers: *Topographic*, those of cities, villages, and particular places; and *Personal*, those of deities, angels, men, and women.

First: Chorographic are considered in French as common nouns, and have the article *le, la*, but no plural number.

Nom. & Acc. L'Angleterre: England.

Gen. & Ablat. de l'Angleterre: of, *or* from England.

Dative à l'Angleterre: to, *or* at England.

Nom. & Acc. Le Portugal: Portugal.

Gen. & Ablat. du Portugal: of, *or* from Portugal.

Dative au Portugal: to, *or* at Portugal.

Secondly: Topographic and Personal, do not admit of the article in either English or French: the *e* of *de* is supplied by an apostrophe, thus *d'*, before a vowel or *h* mute.

Nom. & Acc. Paris: Paris.

Gen. & Ablat. de Paris: of, *or* from Paris.

Dative à Paris: to, *or* at Paris.

Nom. & Acc. Alexandre: Alexander.

Gen. & Ablat. d'Alexandre: of, *or* from Alexander.

Dative à Alexandre: to Alexander

Note, When a topographic is called by the name of a common noun, it hath the article, as *la Flèche, le Mans, la Rochelle, le Havre, &c.*

These are all the variations that occur in the use of the prepositions *de, à*, and the article *le, la, les*, in shewing the cases of substantives. As to substantives themselves, they have no other particularities than the admitting or rejecting the article, the formation of the plural from the singular, and the gender.

Remarks on the Particle de.

De is in French two parts of speech; in the one it is a preposition, in the other a particle; in both spelt and pronounced alike; the one differs from the other in sense only: the preposition shews the case, the particle restrains the idea of the substantive to denote an indeterminate quantity or number, and not the totality of it.

It denotes an indeterminate quantity of a whole, when the substantive is one of those objects which though divided into ever such minute parts, each of them still retains the name and signification of the whole, such as water, fire; with these the particle affects the singular, as in these examples. *Donnez-moi de l'eau; Give me*

me some water. *Versez du vin*: Pour out some wine. It denotes an indeterminate number of individuals, and consequently affects the plural number, when the substantives are those objects, the parts of which, when they are divided, assume a name different from that of the whole; as *an house, a book*, and commonly all the works of art, as in the following examples. *Vous voyez des maisons*: You see some houses. *Prenez des Livres*: Take some books. When we mean to express unity, or an indeterminate individual, we substitute in the place of *de*, the numeral adjective *un, une*, which denotes unity; or the pronominal adjective *quelque*, which denotes an indeterminate individual: thus we say, *Vous voyez une maison*: You see an house. *Donnez-moi quelque livre*: Give me some book.

The particle *de* is contracted with *le, les*, in the same manner, and upon the like occasions as the preposition *de*; that is, when the substantive masculine begins with a consonant, and in all plurals. But when, in the partial sense, an adjective precedes the substantive, or the sentence is negative, the article is omitted, though not the particle, as in the following examples. *Donnez-moi de bonne eau*: Give me some good water. *Apportez de meilleur vin*: Bring some better wine. *La ville n'avoit pas même de rues*: The city had not even any streets. *Grandeur de Romains*, chap. I. pag. 2.

Formation of the Plural of Substantives.

General Rule.

Every substantive which, in the singular, ends with *s, x, or z*, hath the singular and plural alike, as for examples; *sens, faux, nez*, are for both numbers. When it ends with any other letter, *s* is added to make the plural. Examples: *maison, maisons; homme, hommes*.

General Exceptions.

Substantives of the following terminations, make their plural in the following manner:

au	}	take x instead of s	}	as	}	agneau	}	x							
eu						feu									
ou						caillou									
ail	}	change	{	il	}	into	{	ux	}	as	{	travail	}	ux	
al												l			canal
el												l			ciel

Except the following: *Bleu. Cou, clou, hibou, licou, matou, trou, loup-garou. Attirail, camail, détail, éventail, épouvan-tail, gouvernail, mail, poitrail, portail, serail. Ail*, garlick, makes *aulx*. *Bal, bocal, carnaval, cal, régal, autel, arc-en-ciel, a bed tester, or clouds in a picture*: all the above add *s*.

Sub-

Substantives ending in *nt*, change *t* into *s*; as, *sentiment*, *sentimens*: except all monosyllables that add *s*, as, *pont*, *ponts*; *dent*, *dents*; *vent*, *vents*. — *Bercail* has no plural: *bétail* makes *bestiaux*: *oeil* makes *yeux*; but in architecture it makes *oeils*. *Des oeils de boeuf*: round or oval windows. Substantives compounded of the adjectives, *mon*, *ma*, *mes*, are the following:

Singular	{	Monseigneur	|	Plural	{	Messeigneurs.
		Monsieur				Messieurs.
		Madame				Mesdames.
		Mademoiselle				Mesdemoiselles.

Remarks on the Plural of compound Substantives.

I. When a substantive and an adjective form a compound expression, they both take an *s* in the plural. Examples: *Un arc-boutant*, *un bout-rimé*; *des arcs-boutans*, *des bouts rimés*; *Gardes-françoises*; *Gardes-suisse*.

II. When a preposition or a verb, with a substantive, makes up the compound expression, the substantive alone takes the *s*; *avant-coureur*; *abat-vent*: *avant-coureurs*, *forerunners*; *abat-vents*, *shades*.

III. When the compound expression is two substantives and a preposition between them, they both take an *s*. Examples: *chef-d'oeuvre*; *cul-de-lampe*; *chefs-d'oeuvres*, *masterly-pieces*; *culs-de-lampes*, *tale-pieces*.

IV. Substantives merely Hebrew or Latin take no *s* in their plural. Examples: *des Alleluia*, *des avé*, *des alinea*, *des duo*, *des aparté*.

V. Personal names, though applied to many, take no *s*, when they only distinguish persons by their name. Examples: *les deux Corneille*; *les Lamoignon*. But when they are used as common nouns, they take an *s* in their plural. *Les Cicérons*, *les Demosthènes*, *les Homères*, *les Virgiles*, *seront toujours rares*.

VI. Substantives of number, are collective, distributive, or proportional.

The collective are, *une demie douzaine*, *une huitaine*, *une neuvaine*, *une dixaine*, *une douzaine*, *une quinzaine*, *une vingtaine*, *une trentaine*, *une quarantaine*, *une cinquantaine*, *une soixantaine*, *une centaine*: there are no other ending in *ne*: they are all feminine.

The distributive express the parts of a whole, as *la moitié*, *le tiers*, *le quart*; *un cinquième*, *un sixième*; according as things are divided: they are masculine.

The proportional are, *le double*, *le triple*, *le quadruple*, *le centuple*; and the word *fois*, joined to all the numeral adjectives, as, *une fois*, *once*; *deux fois*, *twice*; *trois fois*, *thrice*; *quatre fois*, *four times*, &c.

C H A P. III.

ADJECTIVES.

ADJECTIVES being considered as to the manner in which they affect substantives, may all be included in four general classes, viz. I. Pronominal, II. Numeral, III. Verbal, IV. Nominal.

I. *Pronominal adjectives* are either, 1. Possessive, 2. Demonstrative, or 3. Indefinite.

1. The possessive adjectives are the following :

Sing.	Plur.		Sing.		Plur.
mon, <i>m.</i>	mes, <i>f.</i>	<i>my.</i>	le mien, <i>m.</i>	les miens, <i>m.</i>	<i>mine.</i>
ma, <i>f.</i>			la mienne, <i>f.</i>	les miennes, <i>f.</i>	
ton, <i>m.</i>	tes, <i>f.</i>	<i>thy.</i>	le tien, <i>m.</i>	les tiens, <i>m.</i>	<i>thine.</i>
ta, <i>f.</i>			la tienne, <i>f.</i>	les tiennes, <i>f.</i>	
son, <i>m.</i>	ses, <i>f.</i>	<i>his.</i>	le sien, <i>m.</i>	les siens, <i>m.</i>	<i>his.</i>
sa, <i>f.</i>			la sienne, <i>f.</i>	les siennes, <i>f.</i>	

Common to both genders :

Sing.	Plur.		Sing.		Plur.
notre, <i>nos,</i>	<i>our.</i>		le nôtre, <i>la</i>	les nôtres, <i>ours.</i>	
votre, <i>vos,</i>	<i>your.</i>		le vôtre, <i>la</i>	les vôtres, <i>yours.</i>	
leur, <i>leurs,</i>	<i>their.</i>		le leur, <i>la</i>	les leurs, <i>theirs.</i>	

Remarks.

First : Mon, ton, son, are masculine, and used for the feminine when the substantive begins with a vowel or *h* mute. Examples : mon pere, my father ; mon épouse, my spouse.

Secondly : Mon, ma, mes, &c. are repeated before every substantive. Examples : *mon* pere & *ma* mere, my father and mother ; votre maison & votre jardin, your house and garden, &c.

Thirdly : Le mien, le tien, le sien ; le nôtre, le vôtre, le leur, &c. are always used relatively, and consequently they take the article, number and gender of their antecedent.

2. Ce, cet, cette, *this*, or *that* ; ces, *these*, or *those*, are the only demonstrative adjectives. Ce, takes place, when the substantive masculine

masculine begins with a consonant: example; ce cheval: that horse. Cet, when it begins with a vowel or *h* mute: example; cet animal, that animal; cet homme, that man. Cette before all feminine substantives: cette femme, that woman; cette Impératrice, that Empress. Ces before the plural of both genders: examples; ces hommes, ces femmes.

3. The indefinite adjectives are the following:

Masc.	Fem.		Common to both genders.
certain,	certaine,	<i>certain, sure.</i>	quelque, <i>some.</i>
un,	une,	<i>a, an, one.</i>	
plusieurs,		<i>several, many.</i>	chaque <i>each.</i>
quel,	quelle,	<i>what.</i>	
tel,	telle,	<i>such.</i>	même, <i>self, same.</i>
tout,	toute,	<i>all, every.</i>	
nul,	nulle,	<i>none, not one.</i>	autre, <i>other, different.</i>
aucun,	aucune,	<i>no one, not any.</i>	

II. Numeral Adjectives.

These denote, first: The number; as, un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix, onze, douze, treize, quatorze, quinze, seize, dix-sept, dix-huit, dix-neuf, vingt, vingt & un, vingt-deux, trente, quarante, cinquante, soixante, soixante-dix, or septante, quatre-vingt, quatre-vingt-dix, or nonante, cent, mille. Mil, is used in the date of the year; as, l'an mil sept cents quatre-vingt-trois.

Secondly: The order; as, premier, second, troisième, quatrième, cinquième, sixième, septième, huitième, neuvième, dixième, &c. by adding *ième* to every last numeral you will form the ordinal, as, cent-quatre-vingt-dix-neuvième; and by adding *ment*, to the ordinal, you will have the adverb of order, as, premièrement, secondement, troisièmement.

III. Verbal Adjectives.

These denote some quality proceeding from an action, either present or past: they are generally the gerund or participle of verbs adjectively used; the gerund, expresses an active quality, as, charmant, from charmer; caressant, from caresser; the participle, a passive one, as, ruiné, from ruiner; noirci, from noircir, &c.

IV. Nominal Adjectives.

These generally shew the sort which the substantive is of; either by expressing those qualities inseparable from material objects, and which affect the senses, such as the figure; as, rond, *round*; haut, *tall*: the colour; as, noir, *black*; blanc, *white*: the sound; as, aigu, *shrill*; doux, *soft*: the feeling; as, dur, *hard*; rude, *rough*: the taste; as, aigre, *sour*; amer, *bitter*: or else by denoting those qualities, whether good or bad, which chiefly affect the intellect; such as, juste, *just*; équitable, *equitable*; civil, *civil*; bon, *good*; mauvais, *bad*, &c.

It

It is from these that the abstract nouns of modes are generally formed; from bon, good, *bonté*, goodness; civil, civil, *civilité*, civility; grand, great, *grandeur*, greatness; petit, small, *petitesse*, smallness; hardi, bold, *hardiesse*, boldness: and also adverbs of manner, as from agréable, agreeable, *agréablement*, agreeably; véritable, true, *véritablement*, truly, &c.

We must now consider in adjectives, I. The formation of their feminine from their masculine, II. That of their plural from their singular, III. Their degrees of comparison.

I. *Formation of the feminine of adjectives from their masculine.*

General Rules.

All adjectives that end with *e* mute in the masculine, have their feminine alike; as, agréable homme, agréable femme. Those that do not end with *e* mute, form the feminine by adding *e* mute to the masculine, petit homme, petite femme; cheval brun, jument brune.

Particular Rules.

First: Adjectives of the following terminations double their last consonant before *e* mute:

Examples.

- | | | |
|-------------------|---|---|
| 1. as, | { | bas, basse; gras, grasse. |
| 2. { el, eil, en. | | cruel, cruelle; pareil, pareille; ancien, ancienne. |
| { ès, et. | | exprès, expresse; net, nette. |
| 3. on, os, ot. | | bon, bonne; gros, grosse; sot, sotté. |

Secondly: Those that end in

Examples.

c	{	take	{	h, or change c into qu'	{	before e mute.	{	blanc, blanche; caduc, caduque;
g								u
f, change f into v	{	change	{	f into v	{		{	long, longue.
aux								s
eux	{	the final	{	s	{		{	faux, fausse.
oux								x into
								doux, douce; jaloux, jalouse;
								roux, rousse.

Particular Formations.

nu, or nud	} make their feminine	nue	} beau, nouveau, fou, moux, vieux, take their feminine from bel, nouvel, fol, mol, vieil, by doubling their last consonant before <i>e</i> mute. belle, nouvelle, folle, molle, vieille.
crud		crue	
benin		benigne	
malin		maligne	
frais		fraiche	
absous		absoute	
dissous		dissoute	
tiers,		tierce	
verd, ou vert		verte	

II. *Formation of the plural of adjectives.*

All adjectives form their plural by adding *s* to the singular, when it does not end with *s* or *x*; when the singular ends with *s* or *x*, it serves for both numbers.

Adjectives dissyllables ending in *nt*, change the final *t*, into *s*.
Examples : prudent, prudens ; content, contents.

Adjectives ending in *au*, *ou*, take *x* instead of *s* for their plural masculine ; as, beau, beaux ; fou, foux.

Those in *al*, change *l* into *ux* ; as, brutal, brutaux ; principal, principaux ; infernal, infernaux.

III. Comparison of adjectives.

There are only three adjectives and two adverbs that are comparative by their signification. The adjectives are meilleur, pire, moindre : the adverbs, mieux, pis. By adding the article, or a possessive adjective to the comparative adjective, we form the superlative. Thus :

	Posit.	Comp.	Super.
Adjectives.	bon,	meilleur,	le meilleur,
	mauvais,	pire,	le pire,
	petit,	moindre,	le moindre,
			son moindre défaut.
	Posit.	Comp.	Super.
Adverbs.	bien,	mieux,	le mieux.
	mal,	pis,	le pis.

The adverb *très* affects equally an adjective and an adverb, by raising them to a high degree of superiority or inferiority, but without comparison, as, très-puissant seigneur, très-bien fait.

The other adjectives and adverbs are compared by the adverb *plus* in augmentation, and *moins* in diminution ; the article forms the superlative, as for examples : plus grand, le plus grand ; moins grand, le moins grand ; plus lentement, le plus lentement ; moins lentement, le moins lentement. We may say also, moins bon, moins mauvais, moins bien ; plus petit, plus mal.

It must be here observed, first : That comparisons of qualities, length of measures, made by *plus* or *moins*, have the preposition *de* before the term of the comparison, whether that term be expressed by persons, places, measures, or length ; whereas, in English, the preposition *of* is used for persons ; *in* for places ; *by* for measures or length. Examples : le plus grand *de* tous ; the greatest *of* all : le plus savant *de* Cambridge ; the most learned *in* Cambridge : plus petit *d'*une pinte ; less *by* a pint : moins long *de* trois pouces : shorter *by* three inches.

Secondly : When the term of the comparison is a verb, there is a negative before that verb, not expressed in English. Examples : Les nobles résisterent avec plus de force que les patriciens *n'*avoient fait : The nobles resisted with *more* force than the patricians had done. *Grand. des Rom. Ch. vii.* Il a moins d'amis qu'*on ne* pense : he hath fewer friends than one thinks. Elle a mieux fait que vous *ne* croyez : she hath done better than you think.

Mais le jour qu'il partit, *plus* défait & plus blême
Que *n'est* un pénitent sur la fin d'un Carême. *Boileau, Sat I.*

C H A P. IV.

P R O N O U N S.

WE shall consider pronouns as, I. Personal, II. Relative, III. Demonstrative, IV. Indefinite.

I. *Personal pronouns.*

These either govern the verb, are governed of it, or are governed by prepositions.

The following govern the verb :

	Singular.	Plural.
1.	Je, <i>I.</i>	nous, <i>we.</i>
2.	tu or vous, <i>thou or you.</i>	vous, <i>ye.</i>
3.	<i>Masc.</i> il, <i>he or it.</i> <i>Fem.</i> elle, <i>she or it.</i> <i>Indef.</i> on or l'on <i>one or they.</i>	ils, } <i>they.</i> elles, } on or l'on, has no plural, the verb is always in the third person singular.

Remarks.

First: *Vous* is used with the verb in the plural instead of *tu*, though the discourse is addressed to a single person. Example: Comment vous portez-vous? How do you do?

Secondly: *Il, ils, elle, elles*, relate to things as well as persons.

Thirdly: *Il* is used with verbs impersonally taken, and rendered in English by *it*. Examp. il pleut, it rains; il arrive, it happens.

Fourthly: *On* or *l'on* relate to persons only, but in an indeterminate sense. After *si* or *que*, when the next word does not begin with *l*, *l'on* takes the place of *on*, to avoid the bad sound of two vowels. Examples: si l'on me dit, if I am told; voilà ce que l'on dit, this is what is said; je ne veux pas qu'on le dise, I would not have it be told.

Fifthly: As passive expressions are seldom used in French to denote actions, when the nominative case is an indeterminate person, *on* or *l'on* is used to express it with the verb in the active, which is rendered in English by the passive, as in the following and the like examples: on m'a commandé de faire cela, I was commanded to do so; on fait bien cela, that is well known; on dit ordinairement, it is generally said.

Personal pronouns governed of the verb.

	Sing.	Plur.
1.	me, <i>me</i> , or <i>to me</i> .	nous, <i>us</i> , or <i>to us</i> .
2.	te, <i>thee</i> , or <i>to thee</i> .	vous, <i>you</i> , or <i>to you</i> .
3.	<i>Masculine.</i> le, <i>him</i> , or <i>it</i> .	les, <i>them</i> . } <i>both gend.</i>
	<i>Feminine.</i> la, <i>her</i> , or <i>it</i> .	
	<i>both genders.</i> lui, <i>to him</i> , or <i>to her</i> .	leur, <i>to them</i> .
	<i>Reciprocal,</i> { <i>se</i> , <i>himself</i> , <i>to himself</i> ; <i>herself</i> , <i>to herself</i> ; <i>one's-</i>	self, <i>to one's self</i> ; <i>themselves</i> , <i>to themselves</i> ;
	<i>both gend.</i> { <i>self</i> , <i>to one's self</i> ; <i>themselves</i> , <i>to themselves</i> ;	
	<i>and numb.</i> { <i>itself</i> , <i>to itself</i> .	

Remarks.

First: When *me*, *te*, are governed of the second person of a verb in the imperative mood without a negation, they are changed into *moi*, *toi*, unless followed by the pronouns *y*, *en*; as for example:

Donnez-moi du vin;	Give me some wine.
Donnes-toi la peine;	Give thyself the trouble.
Donnez-m'en;	Give me some.
Vas t'y promener;	Go to walk there.

Secondly: *Nous*, *vous*, may govern the verb, be governed of it, or of any preposition. When *lui* is governed of the verb it is both masculine and feminine; whereas when it is governed of a preposition, it is masculine only; *elle* is its feminine.

Thirdly: *Se* is reciprocal, that is, it is always the same person, number and gender as the nominative case, on account of its identity with it, either as accusative or dative. Examples:

Il se trompe;	He deceives himself.
Elle se donne de la peine;	She gives herself some trouble.

On se trompe si l'on se persuade que l'on a toujours raison;

We deceive ourselves if we *are* persuaded that we are always in the right.

In speaking of the parts of the body, or affections of the mind, we do not use the adjectives, *mon*, *ma*, *mes*, *ton*, *ta*, *tes*, *notre*, *votre*, but the pronouns, *me*, *te*, *lui*, *se*, *nous*, *vous*, *leur*: we do not say, *my head aches*; but *la tête me fait mal*; *la tête te fait mal*; *la tête leur fait mal*: nor do we say, *I have a pain in my arm*; but *J'ai mal au bras*: nor *his belly aches*; but, *il a mal au ventre*: nor do we say, *you have broken my leg*; but, *vous m'avez cassé la jambe*: you have fatigued *my memory*; but, *vous m'avez fatigué la mémoire*.

Personal pronouns governed of prepositions.

	Sing.	Plur.
1.	moi, <i>me</i> .	nous, <i>us</i> .
2.	toi, <i>thee</i> .	vous, <i>you</i> .
3.	<i>Masculine.</i> lui, <i>him</i> .	eux, } <i>them</i> .
	<i>Feminine.</i> elle, <i>her</i> .	
	<i>Indefinite.</i> soi, <i>one's-self</i> .	no plural.

Remarks.

Remarks.

First: *Moi, toi, lui, elle, eux*, are sometimes as nominatives after the verb *être*, but only as expletives to the indefinite pronoun *ce*: on which it must be remarked, that though the pronoun that explains *ce* be of the first or second person in either number, yet the verb remains in the third person singular, because *ce* is a third person. But when the expletive to *ce* is a third person plural, the verb is in the third person plural; because *ce* is a third person of both numbers, without ever taking an *s*, as in the following examples:

C'est <i>moi</i> ,	It is I.	C'est <i>nous</i> ,	It is us.
C'est <i>toi</i> ,	It is you.	C'est <i>vous</i> ,	It is you.
C'est <i>lui</i> ,	It is he.	Ce <i>sont eux</i> ,	These are they.

When the expletive, though a third person plural, is governed of a preposition, the verb remains in the singular. Examples:

C'est <i>d'eux</i> que je parle;	C'est <i>eux</i> dont je parle.
It is of them I speak.	It is them I speak of.

Secondly: *Moi, toi, lui, elle, nous, vous, eux*, are sometimes absolute; but a preposition is understood, and a pronoun corresponding with them is repeated before the verb, as in the following examples:

Vous partez, & moi, je demeure; You set out, as for me, I stay.

Il chante, mais eux, ils boivent; He sings, but they drink.

Thirdly: The indefinite *soi* ought to relate to an antecedent denoted by an indeterminate expression; such as *on, quiconque, chacun, personne, ce, rien*, or the relatives *qui, il*, when they design no certain object; or else to an infinitive mood that relates to *soi* by a preposition, as in the following examples:

On se trompe quelquefois soi-même :

Sometimes we deceive ourselves.

Quiconque ne pense qu'à soi ne mérite pas de vivre en société :

Whoever thinks only for himself does not deserve to live in society.

Chacun doit veiller sur soi :

Every one ought to be watchful over himself.

La loi n'ordonne à personne de s'accuser soi-même :

The law orders no one to accuse himself.

Ce qui est bon de soi est préférable à ce qui n'en a que l'apparence :

What is good in itself is preferable to what has only the appearance of it.

Qui est soi-même son juge ? Le sage :

Who is himself his own judge ? The wise man.

Il faut songer à soi, sans oublier les autres :

We ought to think of ourselves, without forgetting others.

N'avoir en vue que soi ; n'être occupé que de soi ; rapporter tout à soi ; ne travailler que pour soi ; c'est se rendre soi-même haïssable à tous les autres :

To have no other thing in view but one's ownself; to be taken up with nothing else but one's ownself; to refer every thing to one's self; to do nothing but for one's ownself; is, to make one's self hateful to every body else.

II. Relative

II. *Relative pronouns.*

1. qui { who. that. what.	2. que. { whom. that. what.	3. dont { of, from { whom. with { which. whose. { what.
4. quoi { what.	5. où { where. whence. wherein.	6. le { it. so.
7. en { of from with for without thence.	{ him. her. it. them.	8. y { to at in on by there, thither, therein.
9. { le quel, lesquels, du quel, desquels, au quel, auxquels,	{ la quelle, lesquelles, which. de laquelle, desquelles, of, or from which. à laquelle, auxquelles, to which.	

Remarks.

Of the above nine relative pronouns, the last is the only one that takes the number and gender of its antecedent; the other eight never vary, whatever number or gender the antecedent which they relate to may be of; but each of them has its particularities, which may be explained as follows.

First: *Qui* may govern the verb, and be governed of prepositions, with this difference, that governing the verb it may relate to all objects, rational, animate, or inanimate; whereas being governed of any preposition, it relates to rational beings only. It is translated *who*, *that*, *what*, when it governs a verb, and *whom* when it is governed of a preposition, and relates to a rational object. Examples: *qui est là?* *who* is there? *une maison qui est bien bâtie;* a house *that* is well built. *Qui vous arrête?* *what* stops you? *l'homme à qui vous parlez;* the man *whom* you speak to.

Qui is accusative by the ellipsis of *celui*. Example: *Ils pouvoient chasser du sénat qui ils vouloient.* *Grand. des Rom. chap. viii. p. 97.* They could turn out from the senate *whom* they would.

Secondly: *Que*, as a pronoun, relates to all objects in both genders and numbers. It is never governed of any preposition, nor can it ever govern the verb: the *e* final of it is cut off when the next word begins with a vowel or *h* mute, and an apostrophe is put in its stead. It is translated *whom*, *which*, *what*, *that*, as in these examples:

L'homme qu'on voit; the man *whom* one sees.

Ce sont des dangers qu'il faut éviter; these are dangers *which* must be avoided.

La maison que j'ai bâtie; the house *that* I have built.

Que faites-vous? what are you doing?

Note.

Note. *Que* is sometimes mistaken for *qui*, in such a sentence as the following, wherein the nominative case is put after the verb. 'Tout ce *que* peut faire un grand homme d'état & un grand capitaine, Annibal le fit pour sauver sa patrie.' Every thing that a great statesman and a great captain could do, Annibal did to save his country.

Que, as a conjunction, see *conjunctions*; as a particle, see *particles*.

Thirdly: *Dont* is relative to all objects, except places: it hath always the signification of a pronoun governed of the preposition *de*, such as *de qui*, *de quoi*, *duquel*, *de laquelle*; but it is never used in an interrogation. Examples:

<i>dont</i> for	{	<i>de qui</i>	{ L'homme <i>dont</i> vous parlez. The man you speak of.
		<i>de quoi</i>	{ C'est une chose <i>dont</i> je me souviens. It is a thing <i>which</i> I remember.
		<i>duquel</i>	{ L'homme <i>dont</i> les mœurs sont corrompues. The man <i>whose</i> morals are corrupted.

Fourthly: *Quoi* relates to things and actions, not to persons: it is always governed of a verb or preposition. It is often used instead of *lequel*, *laquelle*, in both genders and numbers. Examples:

De quoi parlez-vous? What do you speak of?

à quoi vous amusez-vous? What do you amuse yourself with?

<i>quoi</i> for	{	<i>auquel</i>	{ C'est une vice <i>à quoi</i> il est sujet. It is a vice <i>to which</i> he is subject.
		<i>auxquelles</i>	{ Ce sont des choses <i>à quoi</i> vous ne prenez pas garde. These are things <i>which</i> you do not take notice of.

Quoi with *que* is used in the signification of the indefinite pronoun *quelque chose*. Examples: *Quoi qu'il en arrive*; *whatever* may happen from it: *quoi que* vous disiez; *whatever* you may say. We say substantively; *un je ne sais quoi*; *an I know not what*: see *quoi* as a particle.

Fifthly: *Où* is rather an adverb than a pronoun, but it is often used as a relative to places, and things, not to persons: and in that sense it may be governed of the prepositions *de*, *par*, as in the following examples: *le lieu où je suis*; the place wherein I am: *la maison où je demeure*; the house in which I live: *l'état où je suis*; the condition in which I am: *les choses où je m'intéresse*; the things in which I take interest: *d'où tirez-vous cette conséquence?* from whence do you draw that consequence? *par où allez-vous?* which way do you go?

Où is also used in the signification of *à quoi*, to what. Examples: *où me réduisez-vous?* what do you bring me to? *où en suis-je?* where am I?

Sixthly: *Le*, besides being an article and a personal pronoun, is also a relative to adjectives and manner of being: in that sense it has neither gender nor number. Examples: *êtes-vous satisfait?* *je le suis*; are you satisfied? I am so: *sont-ils bien aises?* *ils le sont*; are

are they very glad? they are *so* la variété nécessaire par tout l'est dans le discours plus qu'ailleurs; variety necessary every where, is *so* in a discourse more than any where else.

Seventhly: *En* denotes the origin from which some person, some thing, or some action takes its rise. It is of both genders and numbers, and may have for antecedent, 1. a nominative; 2. an accusative; 3. a genitive or ablative; 4. an infinitive mood with the preposition *de*: 5. a whole phrase. Examples:

1. *En* relative to a nominative is expressed in English by *one*, Example: L'humilité est-elle une vertu? oui, c'*en* est une grande; is humility a virtue? yes, it is a great *one*.

2 When *en* is relative to an accusative, the antecedent is generally a substantive taken in a restrictive sense as to the number or quantity. It is translated *some* in an affirmation, *any* in an interrogation, and *none* in a negation. Examples: Quand j'ai du vin j'*en* bois; when I have wine I drink *some*. *En* avez-vous? have you *any*? Pour des amis je n'*en* ai point; as to friends, I have *none*, I have not *any*. With numeral adjectives *en* is expressed in French, though often understood in English. Example: Vous avez quatre amis, je n'*en* ai que deux; you have four friends, I have but two.

3. *En* relative to a genitive or an ablative, is translated into English by the prepositions *of*, *from*, *with*, *for*, and a pronoun. Examples: Parlez vous du roi? j'*en* parle; do you speak of the king? I speak *of* him. Vous venez de la comédie? oui, j'*en* viens; you come from the play-house? yes, I come *from* it. Vous avez acheté cela, qu'*en* ferez-vous; you have bought that, what will you do *with* it? Combien *en* avez-vous donné? how much did you give *for* it?

4. *En* relative to an infinitive mood with the preposition *de*: Il craint de se tromper, il *en* a peur; he fears to be mistaken, he is afraid *of* it.

5. *En* relative to a whole phrase: Le succès de cette affaire est douteux, j'*en* suis certain; the success of that affair is doubtful, I am sure *it is*.

6. *En* with neuter verbs that imply transition, is sometimes expressed by *away*, *off*; and sometimes is not expressed at all in English, though absolutely necessary in French. Examples: Allons-nous *en*; let us go *away*: l'ennemi s'*en* fuit; the enemy flies *off*: le tems s'*en* vole; time flies away: le jus de citron fait *en* aller les taches d'encre; lemon juice takes *off* ink spots: je m'*en* vais partir; I am going to set out: cela s'*en* va fait; that is almost done.

7. *En* with the verb *être* expresses the conformity, the similitude which one thing has with another; it signifies *in this*, but it is not expressed in English. It denotes also the state or condition in which a person or an affair is. Examples: Il *en* est des peintres comme des poètes, ils ont la liberté de seindre; it is with painters as with poets, they have the liberty of fiction. Où *en* sommes-nous à cette heure? where about are we now? Quelle pitié d'*en* être toujours là! what a pity to be always in the same point!

8. *En* is also used to form many expressions, all of them denoting the origin from whence something else takes its rise; which are Gallicisms that cannot be reduced to any particular rules. Custom and observation in reading good authors will teach them much better than Grammar can do. Here follow a few of them.

Cet homme ne mourra pas de cette maladie, il *en* appelle: That man will not die of that illness, he appeals *from it*. Il *en* agit mal avec moi: He behaves ill to me. Il *en* coûte pour vaincre ses passions: It costs *something* to overcome one's passions. J'ai fait cela, mais il m'*en* cuit: I have done that, but I smart *for it*. C'est-là son opinion, il n'*en* démordra pas: That is his opinion, he will not depart *from it*. Vous m'*en* donnez d'une à garder: You tell me a *flam*. N'*en* déplaît aux dames: With the ladies' leave. Je lui *en* dois: I owe him a grudge. C'est un mauvais homme, je m'*en* déferai: He is a bad man, I will part with him. Autant *en* emporte le vent: It is all false, idle stuff. C'*en* est trop: That is too much. C'*en* est fait: It is all over. C'*en* est assez: That is enough. Il s'*en* fie à moi: He trusts to me *for it, for that*. Il *en* portera la folle enchère: He will bear the blame, the loss *of it*. Il s'*en* prend à moi: He lays the blame upon me. Il lui *en* prend mal: He gets harm *by it, from it*. Je n'*en* puis mais: I cannot help *it*. Vous ne voulez pas me donner votre avis, hé bien je m'*en* passerai: You will not give me your opinion, well, I will do *without it*. J'*en* passerai par où vous voudrez: I will abide by what you will. J'*en* suis revenu: I do not believe it. J'étois alors revenu des louanges, & j'*en* pouvois entendre sans péril: I did not then believe praises, and I could hear some without danger. *Gil Blas*, Liv. I. Chap. V. J'*en* tiens: I have it, I am caught. Il m'*en* veut: He owes me a grudge.

8 *Y* denotes the end which something else tends to, as *en* does the origin from which something else comes. It is always governed of a verb, never of any preposition. It is relative 1. To Persons, 2. To Things, 3. To Places, 4. Sometimes to a whole sentence: as in the following, and the like examples:

1. To *Persons*. Je connois cet homme, je ne m'*y* fie pas.
I know that man, I do not trust *him*.

Quand un homme est mort on n'*y* pense plus.

When a man is dead we think no more *of him*.

2. To *Things*. Vous pensez à vos affaires; oui, j'*y* pense.

You think of your affairs; yes, I think *of them*.

Cet homme a de la prudence, s'il y joignoit la fermeté, il réussiroit mieux.

That man has prudence, were he to join resolution *to it*, he would succeed better.

Vous avez fait un bon marché, vous *y* gagnerez.

You have made a good bargain, you will gain *by it*.

Le feu est presque éteint, mettez-y du charbon.

The fire is almost out, put some coals *on it*.

Voilà une bouteille, mettez-y du vin: Here is a bottle, put some wine *in it*.

3. *To Places.* Je vais à Londres, j'y vais aussi: I go to London, I go *there* also. Vous n'y arriverez que fort tard: You will arrive *there* but late. Voilà la chambre & tout ce que j'y veux mettre: Here is the chamber and every thing I will put *in it*.

4. *To a whole Sentence.* Quoiqu'il ait pris une peine extrême, il n'y a cependant rien gagné: Although he has taken very great pains, yet he has got nothing *by it*.

9. *Lequel* masculine, *laquelle* feminine, with their plural, are formed of the adjectives *quel*, *quelle*, *quels*, and the article *le*, *la*, *les*; the prepositions *de*, *à*, are contracted with *le*, *les*, as before masculine substantives that begin with a consonant. These are relative to persons and things, not to places. The following remarks must be attended to.

First: They are used after prepositions instead of *qui*, speaking of things. Thus, speaking of an horse, we must not say, celui *sur qui*, but *sur lequel* il étoit monté; nor of an house, celle *à qui*, but *à laquelle* j'ai fait faire des reparations.

Secondly: In a choice, as well between things, as between persons, *lequel*, *laquelle*, are used. We say of two men, *lequel* est votre ami? *duquel* vous plaignez-vous? Of two houses, *laquelle* prenez-vous? *à laquelle* donnez-vous la préférence?

Thirdly: As *lequel*, *laquelle*, shew the gender and number of their antecedent, and *qui* shews neither by itself, we use *lequel*, *laquelle*, instead of *qui*, when, by that means, we can avoid an equivocation, as in the following example:

La lumière dans un écrit doit être comme celle du soleil dans l'univers, *laquelle* ne demande point d'attention pour être vue, il ne faut qu'ouvrir les yeux. *Encyclopédie*, Vol. XV. p. 153.

Perspicuity in a writing ought to be as the light of the sun in the universe, *which* requires no attention to be seen, we need only open our eyes.

When by *lequel*, *laquelle* instead of *qui*, the equivocation can not be avoided, we must take another turn of expression; because, as the above example says, clearness and perspicuity ought to be the first character of a good writer.

Fourthly: When *lequel* is parted from its antecedent by a genitive, ablative or dative case, we may use *duquel*, *auquel*, or *de qui*, *à qui*, speaking of persons. Examples:

C'est une femme de la vertu de *laquelle*, or de *qui* tout le monde convient.

She is a woman about the virtue of *whom* every body agree.

C'est un homme à la probité *duquel*, or de *qui* je me fie.

He is a man in *whose* probity I confide.

But speaking of things, *duquel*, *de laquelle*, are the only relative pronouns to be used on such occasions. Examples:

Un cheval de la bonté *duquel* j'ai fait épreuve.

An horse the goodness of *which* I have tried.

Une montre aux ressorts *de laquelle* on a touché.

A watch the springs of *which* have been meddled with.

Note. Observation in reading good authors, will confirm the truth of the above remarks,

III. *Demonstrative pronouns.*

There are four demonstrative pronouns; two applied to things only; two applied to things and persons.

The two first, formed of the indefinite pronoun *ce*, and the particles *ci*, *là*, are of the masculine gender, and singular number, without a plural: *ceci*, this; *cela*, that.

The two last are formed of the same indefinite pronoun *ce*, and the personal pronouns *lui*, *elle*, *eux*, *elles*, with the like particles *ci*, *là*.

Masc. Sing.	{ celui-ci } this, that.	{	Plur.	{ ceux-ci } those.
	{ celui-là }			{ ceux-là }
Fem. Sing.	{ celle-ci } this, that.	{	Plur.	{ celles-ci } those.
	{ celle-là }			{ celles-là }

Without any other particularity.

IV. *Indefinite pronouns.*

There are ten indefinite pronouns, viz.

1. { quelqu'un, m. f. quelques-uns, m. p. } somebody, some one.
2. { quelqu'une, f. f. quelques-unes, f. p. }
3. chacun, masc. chacune, fem. each. — No plural.
4. quelque chose, something.
5. rien, nothing, any thing.
6. { celui, he, m. f. ceux, those, m. p. } 7. quiconque, whoever, whosoever.
8. { celle, she, f. f. celles, those, f. p. }
9. quelconque, whatever.
10. 10. ce, it, that, this, these.
11. autrui, one's neighbour.
12. 11. personne, nobody, none, no one.

Remarks.

First: When an adjective is joined to one of the following indefinite pronouns, viz. *quelqu'un*, *quelque chose*, *rien*, *personne*, *ce*, the preposition *de* is put before that adjective, and not expressed in English, as in the following examples:

Il y a quelqu'un *de* venu: There is somebody come.

Y a-t-il quelque chose *de* nouveau? Is there any thing new?

Il ne fait rien *de* nouveau: He knows nothing new.

Il n'y a plus autour de nous personne *de* suspect. *Moliere.*

There is no longer about us any body suspected.

Ce qu'il y a *de* bon: What there is good.

The reason why the preposition is necessary seems to be this; The indefinite pronouns designing no certain object by themselves, it is the preposition that determines them to be of the sort denoted by the adjective, in the same manner as when a preposition with a substantive forms an adjective expression which determines the sort

which the preceding substantive is of; as, *table de bois*, *femme d'honneur*, *homme de lettres*, &c.

Secondly: *Ce* is a third person of both genders and numbers, without ever taking an *s*. *Ce* with *être* is often used as an impersonal verb, as in the following expressions: *c'est en vain*; it is in vain: *c'est à présent*; it is now.

Thirdly: When *être* with *ce* is not used impersonally, there is generally an antecedent and a subsequent to *ce*; on which it must be remarked, that though *ce* is a third person, it may have for its subsequent a personal pronoun of the first or second person in either number, but the verb must be in the third person singular. See first remark on the personal pronouns governed of prepositions, pag. 21.

Fourthly: With any other verb but *être*, *ce* is always followed by *qui*, as nominative; *que*, as accusative; *dont*, as genitive or ablative. Examples; *ce qui vous plaît n'est pas ce que j'admire*, quoique *ce soit ce dont tout le monde s'occupe*. What pleases you is not what I admire, though it be that wherewith every body is busy.

Fifthly: *Celui*, *ceux*, *celle*, *celles*, are formed of *ce*, and *lui*, *eux*, *elle*, *elles*. They are applied to persons and things, and always followed by *qui*, *que*, *dont*, in the same manner as *ce*. Examples;

Celui qui vous plaît: He that pleases you.

Celle que vous aimez: She whom you love.

Ceux dont vous vous plaignez: Those of whom you complain.

C H A P. V.

VERBS, *their* MOODS *and* TENSES.

VERBS denote existence or action. They represent these either simply or with some accessory idea annexed to them, which constitutes various moods; and the time in which this existence or action is said to take place, different tenses.

There are six moods received in most languages, viz. the Infinitive, the Gerund, the Participle, the Indicative, the Subjunctive, and the Imperative. In the three first the action is not appropriated to any agent; in the three last it is appropriated to one or more, and takes personal and numerical inflections corresponding thereto. These six moods have the same fundamental idea in common; they differ from each other in the accessory idea, which may be explained in the following manner.

The infinitive is the action in its simple and primitive state, without any accessory idea; être, *to be*; aimer, *to love*. It is the root from which all other moods and tenses are formed. It is often considered as a verbal noun, and affected by a preposition in the same relation as substantives are, without any change in its termination in French; as, *aimer est naturel à tous les animaux*; ils sont tous forcés *d'aimer*; ils passent le printemps *à aimer*, & semblent ne vivre que *pour aimer*. It may also express the quality of a substantive; as, *l'art d'aimer*, *la manière de penser*: the circumstance of an action; as, *je passe le tems à lire*, *il s'amuse à badiner*.

The accessory ideas which distinguish the gerund, are either that of a concomitant circumstance of an action expressed by another verb, or else that of some means to arrive at an end proposed, as in the following examples: *Je m'instruis en lisant*; I instruct myself by reading: *C'est en réglant ses passions que l'on vit content*; It is by governing our passions that we live happy.

The participle represents the action as past and complete; as, *fini, été, passé*.

The French verbs, like those of most other modern languages, having no inflections by which an action can be represented in the divisions and subdivisions of time past, except the imperfect and perfect, supply this deficiency in termination by the assistance of the participle subjoined to one of the verbs *avoir* or *être*, which, for that reason, are called auxiliary verbs; by these means they

they express those relative divisions and subdivisions of time past in the different tenses of each *mood*, except in the imperative, which admits of no time past. In active verbs, the auxiliary takes the person and number of the nominative; the participle relates to time only, and remains unaltered, as, nous avons aimé, elles ont fini. In passive verbs, the auxiliary agrees in person and number, and the participle in number and gender with the nominative, being considered as an adjective denoting the state of it, except été, which never changes; as, nous avons été aimés, elles ont été punies.

In the indicative the action is appropriated to an agent, for which reason it corresponds with it in person and number; nous avons, vous avez, ils ont. The distinctive accessory idea of this mood is a positive and direct affirmation, which makes it the basis of every elocution, and the only mood which admits of all the temporal inflections received in any language.

In the subjunctive mood the action is also appropriated to an agent, but the distinctive accessory idea is not that of a positive and direct affirmation, but of a supposition and incident consequence of another action, to which it is subordinate and dependent on; and though it be sometimes antecedent as to place, yet it is always subsequent as to sense.

The imperative is distinguished from the other moods by the accessory ideas of intreaty, exhortation or command; and though the action in this mood be future as to its execution, yet it is generally expressed in the present tense; and when in the second persons the agent is expressed, it is in the vocative case; Grant our petition, O Lord! The command is sometimes delivered in the future tense; Thou shalt not kill. The action in this mood is not susceptible of the first person singular, because it would seem absurd in the agent of an action to command himself to do it, though in the name of others along with himself he may do so. Examples;

Reçois ma prière, Seigneur, & daignes l'exaucer,

Faisons toujours ce que la loi ordonne.

Ayez pitié des pauvres.

Que les grands donnent toujours bon exemple aux petits.

These are all the moods received in the french Language, which are far from being sufficient to paint many affections, desires powers, and volitions of the mind, signified in some languages by a greater diversity of moods. But though our verbs have no inflections by which they can declare these, yet we express them very distinctly by verbs that are the symbols of such ideas, and are to be considered as so many precursors of other actions, with which for this reason, they have an immediate relation, and naturally coalesce, without any preposition, one complete sense only resulting from the two events which they present. As for example; to declare volition we have *vouloir*; ability, *pouvoir*; intelligence, *savoir*; reliance, *croire*; conceit, *penfer*; deceit, *prétendre*; the point of beginning, *aller*; ordering, *envoyer*; a seeming or
ap-

appearance, *paraître*; an assurance, *ôser*; thought, *imaginer*; necessity, *falloir*, &c. which all declare different mental affections and powers which the simplicity of most of the modern languages does not denote by a variety of formations in one and the same verb, but by various words in lieu of them.

Tenses.

Besides persons and number, the time in which the action is placed is also marked by the termination of the verb. As most languages differ in dividing and subdividing time, it will be necessary here to shew its divisions and subdivisions received in each mood of verbs in the french Language. There are five divisions of time denoted by variations in the termination of the primitive word; these are called simple tenses, being expressed in one word, viz. Present, Imperfect, Perfect, Future, and Conditional. Each of these has its subdivision, called compound, being made up of the participle joined to the corresponding tense of the verbs *avoir* or *être*. The whole number of tenses are ten, five simple and five compound; which may be explained in the following manner:

Simple Tenses.

The Present affirms the action as actually doing now; as, *j'écris*, I write; *vous lisez*, you read; *il aime*, he loves.

The imperfect represents the action as doing in a time prior to the present instant; *j'écrivois* il n'y a qu'un instant: I was writing just now. Simultaneous actions, and those of habit or custom, are generally placed in this tense: *pendant que l'amour dictoit Ovide écrivoit. Je lisois* quand vous êtes venu me voir ce matin. *Il n'étoit pas* au logis hier quand je passai chez lui. *Lorsque je demourois* à la campagne, *je montois* à cheval tous les matins, *lisois* ensuite, *dinois* à deux heures, *soupois* à neuf, & *me couchois* à onze.

The Perfect represents the action not only as past, but the period of time in which it happened also past, and different from the present day, week, month, year, or age; as, *je lui écrivis* hier, la semaine dernière, le mois passé, l'année passée, &c. We could not say in French, *je lui parlai* ce matin, cette semaine, ce mois, cette année; because these are periods of time which are considered as actually present in all their parts, though the first are elapsed, and the others not yet come. *See the compound present.*

The Future places the action in a time posterior to the present, *je le ferai* demain. This tense causes no difficulty.

The Conditional is a future by supposition, having generally another action antecedent or subsequent for the condition of its completion; as, *si vous veniez je partirais: je le ferois* si vous vouliez. Thus much for the simple tenses.

Compound

Compound Tenses.

These, as hath been said, are made up of the participle and the simple tenses of the auxiliary *avoir* or *être*.

The Compound Present places the action in some moment elapsed of the present period, the auxiliary corresponds to the period, and the participle to the moment of it that is elapsed. Examples: *j'ai écrit* ce matin; *je vous ai vu* cette semaine. Sometimes the period is not expressed; *je l'ai fait*. There is this difference between the perfect and compound present: the perfect places the action in a past period, and different from that in which we are at the time we speak, *je finis hier*; whereas the compound present places it in a time past, without mentioning the period, *j'ai fini*; or else in an elapsed moment of the present period, *j'ai fini* ce matin. The French are very nice in their distinction of these two tenses, and this nicety causes some difficulty to an English scholar. Here follow examples of both, in opposition to each other.

Vous m'écrivîtes le mois passé une lettre que je ne reçus que la semaine dernière: je vous ai fait réponse cette semaine, & l'ai mise à la poste aujourd'hui.

Compound Imperfect. As the imperfect represents the action as doing in a time prior to the present, *j'écrivois* quand il arriva hier; its compound represents it as anterior to that time, *j'avois écrit* quand il arriva hier; *quand il est arrivé* ce matin.

The Compound Perfect places the action not only in a past period, but also in a past moment of that period with respect to the circumstance which accompanies it; as, *j'eus fini* hier dès qu'il arriva. There is therefore this difference between the compound imperfect and the compound perfect; the first is anterior to the circumstance, *quand il arriva hier*; the second is posterior to it, the completion of the perfect not happening till after the circumstance; *j'eus fini* dès qu'il arriva.

The Compound Future presents the time of the action under two aspects; as posterior to the time we speak in, and anterior to that of the circumstance that attends it; as, *j'aurai fini* avant vous.

The Compound Conditional represents an action that would have happened, had an antecedent or subsequent action taken place; as, *j'aurois réussi* si vous étiez venu. Neither this tense nor the compound future cause any difficulty.

Concordance between the Tenses of the Indicative and those of the Subjunctive Mood.

The indicative mood, as we have already said, is the only one that admits of all the tenses received in any language, because it is the only mood in which a principal sentence can be delivered; the subjunctive mood constituting always an incident sentence subordinate to the indicative or imperative, does not admit all the tenses, but only four, two simple and two compound; which must have

a relation with the tenses of the principal sentence, and depend on them in the following manner.

First. The present, future, and compound future of the indicative require the present simple, or compound, of the subjunctive.

Examples :

Il faut, mais il n'est pas toujours vrai, que chacun soit maître chez soi.

Je ne crois pas qu'il se soit trompé.

Il sera à propos que vous veniez. On attendra qu'il soit arrivé.

Ils n'auront pas pris garde que cela ait été bien fait.

Secondly. The imperfect and conditional require the perfect simple, or compound, of the subjunctive. Examples :

J'attendais pour partir que vous m'écrivissiez.

Je voulais que vous eussiez fini avant midi.

Il faudroit que les hommes aimassent la vérité.

Les navigateurs voudroient bien qu'on eût trouvé la longitude.

Thirdly. The perfect indicative requires the perfect subjunctive. Examples :

Il voulut que je vinsse : vous ordonnâtes qu'on fût.

Fourthly. The compound present indicative requires the perfect simple, or else the compound present subjunctive. Examples :

Il a ordonné que vous fussiez son héritier.

Il a fallu que j'aie consenti à tout.

Fifthly. The compound imperfect and compound perfect indicative require either the perfect or compound perfect subjunctive; and the compound conditional requires the compound perfect subjunctive. Examples :

J'avois ordonné qu'on allât vous avertir.

S'il avoit cru qu'on vous eût dit la vérité, il vous l'eût annoncée lui-même.

J'eus fini hier avant que vous arrivassiez. Vous eûtes fini votre ouvrage l'année dernière avant que nous eussions commencé le nôtre.

Il auroit mieux valu que vous eussiez abandonné votre projet.

Sometimes both verbs are in the subjunctive; the first being affected by a conjunction which requires that mood; then the present and compound present demand the present, compound present, or perfect simple; and the perfect and compound perfect require the perfect and its compound; as for example :

Quoique mon ennemi se réjouisse de mon malheur & que j'aie beaucoup perdu en cette occasion.

Bienque vous ayez voulu que je fisse cette faute.

Afin que mon devoir exigeât que j'en agisse ainsi.

Si vous eussiez voulu que j'eusse parlé en sa faveur vous auriez dû me le dire.

Having now settled the moods and tenses admitted in the French verbs, and their acceptations, we here next lay down the two auxiliary verbs *avoir* and *être*, which we have said to be in use to make up the compound tenses of all verbs, as well as their own. Both these verbs being irregular, are set down at full length, rather than tracing out their irregularity.

E

Infinitive,

Infinitive, present, avoir, *to have.*
Compound, avoir eu, *to have had.*

Gerund present, ayant eu, *having had.*

Participle, eu, *had.*

Indicative.

Present.	Imperfect.	Perfect.	Future.	Conditional.				
J'ai	J'avois	J'eus	J'aurai	J'aurais				
tu as	tu avois	tu eus	tu auras	tu aurais				
il a	il avoit	il eut	il aura	il aurait				
nous avons	nous avions	nous eûmes	nous aurons	nous aurions				
vous avez	vous aviez	vous eûtes	vous aurez	vous auriez				
ils ont	ils avoient	ils eurent	ils auront	ils auraient				
					eu, <i>had.</i>		été, <i>been.</i>	
					J'aie	J'eusse		
					tu aies	tu eusses		
					il ait	il eût		
					nous ayons	nous eussions		
					vous ayez	vous eussiez		
					ils aient	ils eussent		
							qu'ils aient, <i>let them have.</i>	
							aie, <i>have thou.</i>	
							qu'il ait, <i>let him have.</i>	
							ayons, <i>let us have.</i>	
							ayez, <i>have ye.</i>	

Subjunctive.

Imperative.

Note, To make the compound tenses add the participle *eu*, to every person in each tense for the active, and *été* for the passive: as, J'ai eu, *I have had*; tu as eu, *thou hast had*; il a eu, *he hath had*, &c. J'ai été, *I have been*; tu as été, *thou hast been*; il a été, *he hath been*; and the like for the subjunctive.

V E R B S, &c.

Infinitive, present, être, *to be*
Compound, avoir été, *to have been.*

Gerund present, étant, *being.*
Compound, ayant été, *having been.*

Participle, été, *been.*

Je suis	J'étois	Je fus	Je ferai	Je serois	Je sois	Je fusse	No first person singular.
tu es	tu étois	tu fus	tu feras	tu serois	tu sois	tu fusses	sois, <i>be thou.</i>
il est	il étoit	il fut	il fera	il seroit	il soit	il fût	qu'il soit, <i>let him be.</i>
nous sommes	nous étions	nous fûmes	nous serons	nous serions	nous soyons	nous fussions	soyons, <i>let us be.</i>
vous êtes	vous étiez	vous fûtes	vous ferez	vous seriez	vous soyez	vous fussiez	soyez, <i>be ye.</i>
ils sont	ils étoient	ils furent	ils seront	ils seroient	ils soient	ils fussent	qu'ils soient, <i>let them be.</i>

Formation of Moods, Tenses and Persons in all Verbs.

The infinitive mood is the root of the whole verb; the other moods, their tenses and persons, are formed by various changes in its termination. There are four general terminations in the infinitive, viz. *er*, as *porter*; *ir*, as *finir*; *re*, as *rendre*; *oir*, as *recevoir*. Each of these is subdivided in secondary terminations: *er*, more numerous than all the other put together, is regular throughout, except in three verbs; and when *g* or *y* precede *er*, *g* takes *e* before *a*, *o*, to soften its sound; as, *mangeant*, *mangeons*: and *y* is changed into *i* before *e* mute; as, *essuyer*, *essuie*.

ir Hath four subdivisions, distinguished by *ent*, *ur*, *fr*, *en*, before *ir*; as, *finir* the primitive, *sentir*, *couvrir*, *souffrir*, *tenir*.

re Hath five, viz. a vowel before *nd*, as, *rendre*; a diphthong before *nd*, as, *craindre*; *ai*, *ui*, *oit* before *re*, as, *plaire*, *produire*, *connoître*.

oir Preceded by *ev*, as, *recevoir*, is the regular termination: when *oi*, is not preceded by *ev*, the verb is irregular.

By these subdivisions into primitive and secondary terminations of the infinitive mood, the number of irregular verbs is greatly diminished, and the irregularity of them easy to be observed and remembered.

Here follows the formation of the tenses and persons, divided in two tables. In the first, are those immediately formed from the infinitive, which, for that reason are called *primitive tenses*: the second contains those tenses formed from some of the primitives, and are called *derivative tenses*.

Universal Formation of

Primitive Tenses.

Infinitive.		Gerund	Parti- ciple.	Pre- sent Indic.	Per- fect Indic.
port	er	ant	é	e	ai
fin	ir	issant	i	is	is
sen	tir	tant	ti	s	tis
couv }	rir	rant	ert	re	ris
souff }					
t	enir	enant	enu	iens	ins
rend	re	ant	u	s	is
erai }	ndre	gnant	nt	ns	gnis
pei }					
joi }					
pl	aire	aissant	u	ais	us
produi	re	sant	t	s	fis
conn	oître	oissant	u	ois	us
rec	evoir	evant	u	ois	us

Termination of the Present Indicative for every Verb, regular or irregular.

Singular.

1. je, e, s, x, ds, ts,
2. tu, es, s, x, ds, ts,
3. il, e, t, t, d, t.

Plural. { 1. nous, ons,
2. vous, ez,
3. ils, ent.

Note. When the first person singular ends with *e*, the second adds *s*, and the third is the same as the first. When the first ends with *s* or *x*, the second is the same, and the third changes *s* or *x* into *t*. When the first ends with *ds*, *ts*, the second is the same, and the third drops the *s*. The first and second persons plural of both the present indicative and present subjunctive, are formed from the gerund, by changing *ant* into *ons*, *ez*, for the indicative; and into *ions*, *iez*, for the subjunctive: but the third person plural of both these tenses is formed by adding *nt* to the first person singular of the present subjunctive, which ends always in *e* mute. The plural of all the other tenses is formed by changing the termination of the first person singular into that of the plural in each tense. In the first and second persons plural of the perfect, a circumflex accent \hat{a} is put over the vowel which precedes *mes*, *tes*.

Note. Dormir, partir, servir, sortir, are regular like sentir.

Regular

Regular Verbs.

Derivative Tenses.				Subjunctive.		
Imperfect	Perfect.		Future	Condit.	Present	Perfect
Changing <i>ant</i> final of the Gerund into <i>ois</i> .	From the Infinitive, as in the Table of Primitive Tenses.		Changing <i>r</i> , or <i>rs</i> , final of the Infinitive into <i>rai</i> .	Changing <i>rai</i> , final of the Future into <i>rais</i> .	Changing <i>ant</i> , final of the Gerund into <i>e</i> mute.	Adding <i>se</i> to the second person sing. of the Perfect Indicative.
ois	ai	s	rai	rais	e	ssé
ois	as	s	ras	rais	es	ssés
oit	a	t	ra	roit	e	ît
ions	âmes	mes	rons	rions	ions	ssions
iez	âtes	tes	rez	riez	iez	ssiez
oient	erent	rent	ront	roient	ent	ssent

Note, Verbs ending in *enir*, as *tenir*, and those in *evoir*, as *recevoir* have an exception for the future and present subjunctive, which they make in the following manner,

Infinitive	{ tenir recevoir }	} make	{ tiendrai recevrai }	} for the future.
Gerund	{ tenant recevant }		{ tienne reçoive }	

Imperative.

There is no first person singular; the second person, the first and second persons plural are the same as the like persons of the present indicative, and are used without pronouns, as, *porte*, *portons*, *portez*. When the second person singular of the present indicative ends with *es*, which is the case in all verbs, the infinitive of which ends in *er*, *vrir*, *frir*, the *s* of the second person is omitted in the imperative, unless the pronouns *en*, *y*, follow; as, *porte*, *souffre*; *portes-en*, *souffres-y*. The third person both singular and plural, are the same as the like persons of the present subjunctive, and are used with *que*, and the pronouns, as, *qu'il porte*, *qu'ils souffrent*.

Infinitive

Infinitive, present, porter, *to carry.* | Gerund, present, portant, *carrying.* Participle, porté, *carried.*
 Compound, avoir porté, *to have carried.* | Compound, ayant porté, *having carried.*

Infinitive,

Indicative.									
Present.		Imperfect.		Perfect.		Future.		Condit.	
Simp. Tenses		Simp. Tenses		Simp. Tenses		Simp. Tenses		Simp. Tenses	
Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.
ils portent	il porte	portions	tu portes	portâmes	porterais	porterons	porterai	porterions	porterais
vous portez	tu portes	portiez	il porte	portâtes	porteras	porterez	porteras	porteriez	porteras
nous portons	il porte	portions	il porte	portâmes	portera	porteront	porterai	porterions	porterai
ils portent	il porte	portions	il porte	portâmes	portera	porteront	porterai	porterions	porterai

Subjunctive.									
Present.		Imperfect.		Perfect.		Future.		Condit.	
Simp. Tenses		Simp. Tenses		Simp. Tenses		Simp. Tenses		Simp. Tenses	
Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.
ils aient	il aie	portions	tu aies	portâmes	porterais	porterons	porterai	porterions	porterais
vous ayez	tu aies	portiez	il ait	portâtes	porteras	porterez	porteras	porteriez	porteras
nous ayons	il ait	portions	il ait	portâmes	portera	porteront	porterai	porterions	porterai
ils aient	il ait	portions	il ait	portâmes	portera	porteront	porterai	porterions	porterai

Note. Adding the participle of any verb to every person in each tense of *avoir* or *être*, will make up the compound tenses of all verbs.

Infinitive, *finir, to end.*Gerund, *finissant, ending.*Participle, *fini, ended.**Indicative.**Subjunctive.**Imperative.*

Present.	Imperfect.	Perfect.	Future.	Conditional.	Present.	Perfect.	Present & Fut.
Je finis tu finis il finit nous finissons vous finissez ils finissent	finissois finissois finit finissons finissez finissoient	finis finis finit finimes finîtes finirent	finirai finiras finira finirons finirez finiront	finirois finirois finiroit finirions finiriez finiroient	finisse finisses finisse finissions finissiez finissent	finisse finisses finit finissions finissiez finissent	finis . . . qu'il finisse finissons finissez qu'ils finissent

Infinitive, *sentir, to feel.*Gerund, *sentant, feeling.*Participle, *sent, felt.*

V E R B S, &c.

Je sens tu sens il sent nous sentons vous sentez il sentent	sentois sentois sentoit sentions sentiez sentoient	sentis sentis sentit sentîmes sentîtes sentirent	sentirai sentiras sentira sentirons sentirez sentiront	sentirois sentirois sentiroit sentirions sentiriez sentiroient	sente sentes sente sentions sentiez sentent	sentisse sentisses sentît sentissions sentissiez sentissent	sens . . . qu'il sente sentons sentez qu'ils sentent
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Infinitive, *couvrir, to cover.*Gerund, *couvrant, covering.*Participle, *couvert, covered.*

Je couvre tu couvres il couvre nous couvrons vous couvrez ils couvrent	couvrais couvrais couvroit couvrons couvriez couvraient	couvris couvris couvrit couvrîmes couvrîtes couvrirent	couvrirai couvriras couvrira couvrirons couvrirez couvriront	couvrirois couvrirois couvriroit couvririons couvririez couvriroient	couvre couvres couvre couvrions couvriez couvrent	couvrisse couvrisse couvrit couvrissions couvrissez couvrisse	couvre . . . qu'il couvre couvrons couvrez qu'ils couvrent
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Infinitive, tenir, to hold.

Gerund, tenant, holding.

Participle, tenu, held.

Indicative.

Subjunctive.

Imperative.

Present.	Imperfect.	Perfect.	Future.	Conditional.	Present.	Perfect.	Present & Fut.
Je tiens	tenois	tins	tiendrai	tiendrois	tienne	tinffe	tiens
tu tiens	tenois	tins	tiendras	tiendrois	tiennes	tinffes	qu'il tienne
il tient	tenoit	tint	tiendra	tiendrait	tienne	tint	tenons
nous tenons	tenions	tinmes	tiendrons	tiendrions	tenions	tinffions	tenez
vous tenez	teniez	tinmes	tiendrez	tiendriez	teniez	tinffiez	qu'ils tiennent
ils tiennent	tenoient	tinrent	tiendront	tiendraient	tiennent	tinffent	

Infinitive, rendre, to restore.

Gerund, rendant, restoring.

Participle, rendu, restored.

Je rends	rendois	rendis	rendrai	rendrois	rende	rendiffe	rends
tu rends	rendois	rendis	rendras	rendrois	rendes	rendiffes	qu'il rende
il rend	rendoit	rendit	rendra	rendrait	rende	rendit	rendons
nous rendons	rendions	rendîmes	rendrons	rendrions	rendions	rendiffions	rendez
vous rendez	rendiez	rendîmes	rendrez	rendriez	rendiez	rendiffiez	qu'ils rendent
ils rendent	rendoient	rendirent	rendront	rendraient	rendent	rendiffent	

V E R B S, &c.

Infinitive, craindre, to fear.

Gerund, craignant, fearing.

Participle, craint, feared.

Je crains	craignois	craignis	craindrai	craindrois	craigne	craigniffe	crains
tu crains	craignois	craignis	craindras	craindrois	craignes	craigniffes	qu'il craigne
il craint	craignoit	craignit	craindra	craindrait	craigne	craignit	craignons
nous craignons	craignions	craignîmes	craindrons	craindrions	craignons	craigniffions	craignez
vous craignez	craigniez	craignîmes	craindrez	craindriez	craigniez	craigniffiez	qu'ils craignent
ils craignent	craignoient	craignirent	craindront	craindraient	craignent	craigniffent	

Infinitive, *plaire, to please.*

Gerund, *plaisant, pleasing.*

Participle, *plu, pleased.*

Indicative.

Subjunctive.

Imperative.

Present.	Imperfect.	Perfect.	Future.	Conditional.	Present.	Perfect.	Present & Fut.
Je plais tu plais il plaît nous plaçons vous plaidez ils plaisent	plaisois plaisois plaisoit plaissions plaisiez plaisoient	plus plus plût plûmes plûtes plurent	plairai plairas plaira plairons plairez plairont	plairois plairois plairoit plairions plairiez plairoient	plaise plaises plaise plaisons plaisiez plaisent	plusse plusses plût plussions plussiez plussent	plais qu'il plaise plaçons plaidez qu'ils plaisent

VERBS, &c.

Infinitive, *produire, to produce.*

Gerund, *produisant, producing.*

Participle, *produit, produced.*

Je produis tu produis il produit n. produisons vous produisez ils produisent	produisois produisois produisoit produisions produisiez produisoient	produis produis produisit produisîmes produisîtes produisirent	produirai produiras produira produirons produirez produiront	produirois produirois produiroit produirions produiriez produiroient	produise produises produise produisons produisiez produisent	produis produis produisit produissions produissiez produissent	produis qu'il produise produisons produisez qu'ils produisent
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Infinitive, *connoître, to know.*

Gerund, *connoissant, knowing.*

Participle, *connu, known.*

Je connois tu connois il connoit n. connoissons vous connoissez ils connoissent	connoissois connoissois connoissoit connoissions connoissiez connoissoient	connus connus connut connûmes connûtes connurent	connoîtrai connoîtras connoîtra connoîtrons connoîtrez connoîtront	connoîtrois connoîtrois connoîtroit connoîtrions connoîtriez connoîtroient	connoisse connoisses connoisse connoissions connoissiez connoissent	connusse connusses connût connûmes connûtes connurent	connois qu'il connoisse connoissons connoissiez qu'ils connoissent
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Infinitive, recevoir, to receive.

Gerund, recevant, receiving.

Participle, reçu, received.

<i>Indicative.</i>					<i>Subjunctive.</i>		<i>Imperative.</i>
Present.	Imperfect.	Perfect.	Future.	Conditional.	Present.	Perfect.	Present & Fut.
Je reçois	recevois	reçus	recevrai	recevrois	reçoive	reçusse	. . .
tu reçois	recevois	reçus	recevras	recevrois	reçoives	reçusses	reçois
il reçoit	recevoit	reçut	recevra	recevrait	reçoive	reçût	qu'il reçoive
nous recevons	recevions	reçûmes	recevrons	recevrions	recevions	reçussions	recevons
vous recevez	receviez	reçûtes	recevrez	recevriez	receviez	reçussiez	recevez
ils reçoivent	recevoient	reçurent	recevront	recevraient	reçoivent	reçussent	qu'ils reçoivent

Irregular Verbs.

The imperfect, conditional, and perfect subjunctive, being regularly formed in every verb, except the imperfect of *savoir*, which is *savoais*, and not *sachais*; these three tenses are not inserted in the following Table. The regular verb is put at the head of each Termination; and under it the irregular verbs that are the most like it, and the irregularity marked in Italic letters. There is only the first person singular of each tense set in this Table, the second and third being regularly formed from the first; when they are not, they are inserted at full length. Points . . . are in lieu of tenses not in use. Verbs formed of any irregular verb by the addition or change of the initial syllable or letter, such as *comprendre*, *surprendre*; *écrire*, formed of *prendre*, *écrire*, follow the irregularity of their primitive verb: when they differ, it is marked in a note.

V E R B S, &c.

	Infinite.	Gerund.	Participle.	Present Indic.	Perfect Indic.	Future.	Present Subj.
<i>to go</i>	porter	portant	porté	porte	portai	porterai	porte
<i>to send</i>	aller	allant	allé	1. <i>vais</i> or <i>vai</i> , 3. <i>va</i> , plur. <i>vont</i> .	allai	irai	alle
<i>to sink</i>	envoyer	envoyant	envoyé	envoie	envoyai	enverrai	envoie
	puer	puant	.	pus	.	puerai	.
<i>to acquire</i>	fentir	fentant	fenti	fens	fentis	fentirai	fente
<i>to boil</i>	acquérir	acquérant	acquis	acquiers	acquis	acquerrai	acquière
<i>to conquer</i>	bouillir	bouillant	bouilli	bous	bouillis	bouillerrai	bouille
<i>to conquer</i>	conquérir	conquérant	conquis	.	conquis	.	couvre
<i>to run</i>	courir or courre	courant	couru	cours	cours	courrai	cueille
<i>to gather</i>	cueillir	cueillant	cueilli	cueille	cueillis	cueillerrai	faudrai
<i>to fail</i>	faillir	faillant	failli	faux	faillis	faillirai	faill
<i>to strike</i>	ferir	ferant	feru	.	.	.	.
<i>to run away or flee</i>	fuir	fuyant	fui	fuis	fuis	fuirai	fue
<i>to lay</i>	gêler (1)	gêlant	.	gis	.	.	.
<i>to descend from</i>	issir	mourant	issir	.	.	.	.
<i>to die</i>	mourir	mourant	mort	meurs	mourus	mourrai	meure
<i>to bear</i>	ouir	oyant	oui	1. oi. 2. ois. 3. oit	ouis	oirai	oye
<i>to fetch</i>	quérir	faillant	failli	faill	faillis	faillirai	faill
<i>to project</i>	faillir (2)	faillant	failli	.	.	faillirai	.
<i>to land</i>	furgir	vêtant	vêtu	vêts	vêtis	vêtirai	vête
<i>to clothe</i>	vêir	.	.	.	.	.	.

(1) Gélir is not in use, but in the present and perfect indicative. Les membres coupés *gisaient* épars ça & là. *Translation of Quintus Curtius*, Book IV. Chap. 15. It is chiefly used in Epiphaphs, as in the following, the first of a Physician, the second of a scolding Wife, wrote by her Husband.

1. Ci-gît celui par qui les autres gisent

2. Ci-gît ma femme ; ah ! qu'elle est bien,
Pour son repos ; & pour le mien.

(2) Saillir, *to leap*, is regular like finir.

V E R B S, &c.

	Infinitive.	Gerund.	Participle.	Present Indic.	Perfect Indic.	Future.	Present Subj.
<i>to absolve</i>	rendre	rendant	rendu	rends	rendis	rendrai	rende
<i>to beat</i>	abfoudre	abfolvant	abfous	abfous	battis	abfoudrai	abfolve
<i>to beat</i>	battre (1)	battant	battu	bats	battis	battrai	batte
<i>to fow</i>	coudre	couant	cou/u	couds	coudis	coudrai	coufe
<i>to clofe</i>	clorre	clofant	clos	clos	conclis	clorrai	close
<i>to conclude</i>	conclurre	concluant	conclu	concluf	concluf	conclurrai	conclue
<i>to difsolve</i>	difoudre	difolvant	difous	difous	excluf	difoudrai	difolve
<i>to exclude</i>	exclure	excluant	excluf	excluf	excluf	exclurrai	exclue
<i>to put</i>	mettre	mettant	mis	metf	mis	mettrai	mette
<i>to grind</i>	moudre	moulant	moulu	mous	mouluf	moudrai	moule
<i>to take</i>	prendre	prenant	pris	prends	pris	prendrai	prenne
<i>to difsolve</i>	refoudre	refolvant	refous	refous	refoluf	refoudrai	refolve
<i>to refolve or determine</i>	refoudre	refolvant	refolu	refoluf	refoluf	refoudrai	refolve
<i>to give a folution</i>	foudre	• • •	• • •	• • •	• • •	• • •	• • •
<i>to fpring from under</i>	foudre	• • •	• • •	3d fingular, foud.	• • •	• • •	• • •
<i>to follow</i>	fuivre	fuivant	fuivi	fuif	fuivis	fuivrai	fuive
<i>to conquer</i>	vaincre	vainquant	vaincu	vaincs	vainquis	vaincrai	vainque
<i>to live</i>	vivre	vivant	vécu	vis	vécus	vivrai	vive
<i>to bray</i>	plaire	plaisant	plu	plais	plus	plairai	plaife
<i>to drink</i>	braire	• • •	• • •	3d perfon fing. braif.	• • •	3d per. fing. braira	• • •
<i>to believe</i>	boire	buvant	bu	bois	buis	boirai	boive
<i>to do</i>	croire	croyant	cru	crois	crus	croirai	croie
<i>to read</i>	faire (2)	faifant	fait	fais, fais, fait.	fis	ferai	faffe
<i>to milk</i>	lire	lifant	lu	lirais, lirais, fait.	lus	lirai	lile
	traire	trayant	trait	trais	• • •	trairai	trade

(1) Battre and its compounds, likewise mordre, perdre, tordre, rompre, are regular like rendre.
 (2) All the compound verbs of faire, such as defaire, reſaire, contrefaire, paſſaire, ſurſaire, follow faire, their primitive, in every reſpect.

	Infinitive.	Gerund.	Participle.	Present Indic.	Perfect Indic.	Future.	Present Subj.
<i>to rear or rumble</i>	produire	produisant	produit	produis	produis	produirai	produise
<i>to circumcise</i>	bruire (1)	bruissant	circoncis	circonis	circonis	circoncirai	circoncise
<i>to confest or proferve</i>	confire	confisant	confit	confis	confis	confirai	confise
<i>to say</i>	dire (2)	disant	dit	dis	dis	dirai	dise
<i>to write</i>	écrire	écrivant	écrit	écris	écris	écrirai	écrive
<i>to fry</i>	frir	.	frit	.	écivis	.	.
<i>to shine</i>	luire	luisant	lui	luis	luis	luirai	luisse
<i>to curse</i>	maudire	maudissant	maudit	maudis	maudis	maudirai	maudisse
<i>to hurt</i>	nuire	nuisant	nui	nuis	nuis	nuirai	nuise
<i>to suffice</i>	suffire	suffisant	suffi	suffis	suffis	suffirai	suffisse
<i>to laugh</i>	rire	riant	ri	ris	ris	rirai	rie
<i>to be born or arise.</i>	connoître	connoissant	connu	connois	connus	connoîtrai	connoisse
<i>to graze</i>	paître	paissant	né pu	nais	nâquis	nâtrai	naisse
<i>to weave</i>	tisser	tissant	tissu	pais	compound, repus	paîtrai	païsse

(1) The gerund is *bruissant*, according to Richelet, who gives the following example: Les douleurs des femmes grosses sont causées par des vents qui vont & qui viennent en *bruissant* par tout la ventre. This verb is seldom in use, except in the infinitive and imperfect, il *bruyoit*; les flots *bruyoient*. L'Académie, Vol. I. p. 203. Bruyant is an adjective.

(2) Redire makes the second person plural of the present indicative *redites*; all the other compound verbs of dire, such as contredire, dédire, interdire, médire, maudire, prédire, make the second person plural regular, contredites, dédites, interdites, médites, maudites, prédites; in other respects they follow dire.

Which of the auxiliaries avoir or être is used to make up the compound Tenses of Verbs.

Verbs are either Passive, Active, Neuter-transitive, * or Neuter-intransitive, Deponent, Impersonal, or Reflected.

First. Passive and active verbs make up their compound tenses with *avoir*, as in English. Example: Elle *a été* punie; She hath been punished. Nous *avons* aimé; We have loved.

Note. The participle *été* and the gerunds *ayant*, *étant*, are always indeclinable.

As in the passive the participle denotes the manner of existing of the nominative case, it may be considered as an adjective to it; consequently, in French, it takes the number and gender of it. Example: Elles ont *été punies*: whereas in the active verbs, the auxiliary and participle being made use of to supply the want of inflection in their termination, by which means the divisions and subdivisions of past time may be expressed, the participle remains indeclinable, unless it be preceded by its accusative case, and then it is considered as an adjective to that accusative, and takes the number and gender of it. Example: Nous avons *vu* les dames: Nous *les* avons *vues*. See Part 2. Chap. III.

Secondly. Intransitive-neuter verbs take *avoir*, and the participle is indeclinable. Examples: Nous *avons* dormi: Elles *ont* parlé. In the transitive-neuter, the French use *être*, and the participle takes the number and gender of the nominative, denoting as it were, the state of it. Examples: Elles *sont arrivées*: Les ennemis *sont entrés* dans la ville.

Thirdly, As most verbs may be used impersonally, the choice of the auxiliary depends on the nature of the verb: when it is active *avoir*, when it is transitive-neuter or reflected, *être* is used to make the compound tenses; but the participle is always indeclinable. Examples: Il *pleut*; il *a plu*. Il *arrive* des événemens: il *est arrivé* des événemens: There hath happened some events. Il *se trouve* des animaux; il *s'est trouvé* des animaux: There hath been found some animals.

Fourthly. Verbs are said to be reflected when the accusative or dative case is the same person or thing as the nominative; insomuch that there is always an identity between the agent of the action and the object or term of it. These correspond, in some respect, with the middle verbs in the Greek language.

There

* Those neuter verbs which imply transition or local change, are called *transitive*; such as, *arriver*, to arrive; *venir*, to come: those that do not imply transition, such as, *parler*, to speak; *dormir*, to sleep, are called *intransitive-neuter*.

There are, in the French language, verbs that are always reflected, because they are never used without the pronouns *me, te, se, nous, vous, se*, inseparable from reflected verbs; such are *s'adonner, s'abstenir, se repentir*. But most active, transitive-neuter, and sometimes impersonal verbs, may be, and are often made reflected; some of the transitive-neuter, with the pronoun *en* joined to them; *en* in this case, denotes the place whence the action commences, and is not expressed in English.

All reflected verbs make up their compound tenses with the auxiliary *être*, which is translated into English by *have*; and this causes some trouble to a scholar; because English reflected verbs make their compound tenses with *have*; as, *Je me suis coupé*, I have cut myself.

In the compound tenses, the participle takes the number and gender of the pronouns *me, te, se, nous, vous, se*, when these pronouns are in the accusative case; when they are in the dative the participle remains unaltered; as is always the case with the participle *fait* when it forms a deponent verb.

In the imperative mood of reflected verbs, the pronouns *me, te*, are changed into *moi, toi*, and put after the verb.

To set this in a clear light, here follows, in the 50th, 51st, 52d, and 53d page, a reflected verb of each sort in all its moods, tenses, and persons.

Remarks.

The following verbs make up their compound tenses with *avoir* or *être*, according to the sense in which they are taken, viz. *accoucher, cesser, convenir, contrevenir, subvenir, courir, demeurer, défendre, monter, passer, échapper*.

Accoucher takes *avoir* in the active sense. Example: *Cette sage-femme a accouché plusieurs dames*: That midwife has brought to bed many ladies. It takes *être* when it denotes the state of the person. Example: *Cette dame est accouchée*: That lady is brought to bed.

Cesser takes *avoir* in the active sense. *Vous avez cessé votre travail*: You have suspended your work. But when it denotes the state of the thing, it may take *avoir* or *être*. Example: *La fièvre est cessée, ou a cessé*: His fever is or hath ceased.

Convenir, signifying *to be suitable*, takes *avoir*. *Cela m'auroit convenu*: That would have suited me. Signifying *to agree*, it takes *être*. Example: *Nous sommes convenus du prix*: We have agreed on the price.

Con-

Contrevenir, to infringe, and *subvenir*, to provide, though compounded of *venir*, take *avoir*. Examples: On a subvenu à ses besoins: They have provided for his wants. Ils prétendoient n'avoir point contrevenu à la loi: They pretended not to have infringed the law. Acad. Vol. I. p. 362. Vol. II. p. 709.

Courir, to run, takes *avoir*. Example: Il a couru toute la journée: He hath run the whole day. But we say of a preacher much in vogue: Ce prédicateur est fort couru: This preacher is much followed. Cette étoffe est fort courue: That cloth is much in fashion.

Demeurer, to dwell, or inhabit, takes *avoir*. Il a demeuré un an à Paris: He hath lived a year in Paris. When it signifies to remain, it takes *être*. Examples: Il est demeuré deux mille hommes sur la place: Two thousand men were killed on the spot. Il est demeuré muet: He hath remained dumb. Cela lui est demeuré sur le coeur: That remained upon his heart.

Descendre, *monter*, *passer*, when they are used in the active sense, take *avoir*. Examples: On a descendu le vin à la cave: The wine hath been carried down into the cellar. Vous avez monté la pendule: You have wound up the clock. Les troupes ont passé les Alpes: The troops have passed the Alps.

Descendre, *monter*, *passer*, take *être* in the neuter sense. Examples: Jesus-Christ est descendu du ciel: Jesus-Christ came down from heaven. Cet officier est monté aux honneurs: That officer is arrived to honour. Le rouge lui est monté au visage: The blush came up in his face. Cette tapisserie est passée: That tapestry is faded. Cette mode est passée: That fashion is over.

When *passer* signifies to admit, it takes *avoir*. Example: Ce mot a passé: That word is admitted.

Echapper, to avoid, in the active sense, takes *avoir*. Example: Il a échappé le danger. He hath avoided the danger.

Echapper, to escape, in the neuter sense, takes *avoir* or *être*. Le cerf est ou a échappé aux chiens: The stag has run away from the dogs. Ce mot m'est échappé: That word has dropt from me. Il lui a échappé des fautes: Some faults have escaped him. L'Acad. Vol. I. p. 541.

	Indicative.		
	Present.	Imperfect.	Perfect.
Infin. Se tromper. <i>To deceive oneself</i> C. s'être trompé. <i>to have deceived oneself</i> Ger. se trompant. <i>deceiving oneself</i> C. s'étant trompé. <i>having deceived oneself</i>	Je me trompe tu te trompes il se trompe elle se trompe on se trompe nous nous trompons vous vous trompez ils se trompent elles se trompent	Je me trompois tu te trompois il se trompoit elle se trompoit on se trompoit nous n. trompions vous vous trompiez ils se trompoient elles se trompoient	Je me trompai tu te trompas il se trompa elle se trompa on se trompa nous n. trompâmes vous vous trompâtes ils se tromperent elles se tromperent
Imperative.	Je me suis tu t'es il s'est on s'est elle s'est trompée	Je m'étois tu t'étois il s'étoit on s'étoit elle s'étoit trompée	Je me fus tu te fus il se fut on se fut elle se fut trompée
	Sing. trompe-toi qu'il se trompe Pl. trompons-nous trompez-vous qu'ils se trompent	n. n. sommes vous vous êtes ils se sont elles se sont trompées	n. n. étions vous vous étiez ils s'étoient elles s'étoient trompées
Infin. S'imaginer. <i>To imagine within oneself</i> C. s'être imaginé. <i>to have imagined</i> Ger. s'imaginant. <i>imagining</i> C. s'étant imaginé. <i>having imagined</i>	Je m'imagine tu t'imagines il s'imagine elle s'imagine on s'imagine nous n. imaginons vous vous imaginez ils s'imaginent elles s'imaginent	Je m'imaginois tu t'imaginois il s'imaginait elle s'imaginait on s'imaginait nous n. imaginions vous v. imaginiez ils s'imaginoient elles s'imaginoient	Je m'imaginai tu t'imaginai il s'imaginai elle s'imaginai on s'imaginai nous n. imaginâmes vous v. imaginâtes ils s'imaginèrent elles s'imaginèrent
Imperative	Je me suis tu t'es il s'est elle s'est on s'est n. n. sommes vous vous êtes ils se sont elles se sont	Je m'étois tu t'étois il s'étoit elle s'étoit on s'étoit nous n. étions vous v. étiez ils s'étoient elles s'étoient	Je me fus tu te fus il se fut elle se fut on se fut nous n. fûmes vous vous fûtes ils se furent elles se furent
	Sing. imagine-toi qu'il s'imagine Pl. imaginons-nous imaginez-vous qu'ils s'imaginent	n. n. sommes vous vous êtes ils se sont elles se sont	n. n. étions vous v. étiez ils s'étoient elles s'étoient

Verbs.

Subjunctive.

Future.	Conditional.	Present.	Perfect.
Je me tromperai tu te tromperas il se trompera elle se trompera on se trompera nous n. tromperons vous v. tromperez ils se tromperont elles se tromperont	Je me tromperois tu te tromperois il se tromperoit elle se tromperoit on se tromperoit nous n. tromperions vous v. tromperiez ils se tromperoi- ent elles se tromperoi- ent	Je me trompe tu te trompes il se trompe elle se trompe on se trompe nous n. trompions vous vous trompiez ils se trompent elles se trompent	Je me trompassé tu te trompassés il se trompât elle se trompât on se trompât nous n. trompassions vous v. trompassiez ils se trompassent elles se trompassent
Je me serai tu te seras il se fera on se fera elle se fera nous n. serons vous vous serez ils se seront elles se seront trompées	Je me serois tu te serois il se seroit on se seroit elle se seroit nous n. serions vous v. seriez ils se seroient elles se seroient trompées	Je me sois tu te sois il se soit on se soit elle se soit nous n. soyons vous v. soyez ils se soient elles se soient trompées	Je me fusse tu te fusses il se fût on se fût elle se fût nous n. fussions vous v. fussiez ils se fussent elles se fussent trompées
Je m'imaginerai tu t'imagineras il s'imaginera elle s'imaginera on s'imaginera n. n. imaginerons vous v. imaginerez ils s'imagineront elles s'imagineront	Je m'imaginerois tu t'imaginerois il s'imagineroit elle s'imagineroit on s'imagineroit n. n. imaginerions vous v. imaginerez ils s'imagineroient elles s'imagineroient	Je m' imagine tu t' imagines il s' imagine elle s' imagine on s' imagine nous n. imaginions vous v. imaginiez ils s' imaginent elles s' imaginent	Je m' imaginasse tu t' imaginasses il s' imaginât elle s' imaginât on s' imaginât n. n. imaginassions vous v. imaginassiez ils s' imaginassent elles s' imaginassent
Je me serai tu te seras il se fera elle se fera on se fera nous n. serons vous vous serez ils se seront elles se seront imagine	Je me serois tu te serois il se seroit elle se seroit on se seroit nous n. serions vous v. seriez il se seroient elles se seroient imagine	Je me sois tu te sois il se soit elle se soit on se soit nous n. soyons vous v. soyez ils se soient elles se soient imagine	Je me fusse tu te fusses il se fût elle se fût on se fût nous n. fussions vous v. fussiez ils se fussent elles se fussent imagine

	Indicative.		
	Present.	Imperfect.	Perfect.
Infin. S'en aller. <i>To go away</i> C. s'en être allé. <i>to have been gone</i> Ger. s'en allant. <i>going away</i> C. s'en étant allé. <i>having been gone</i>	Je m'en vais <i>or</i> vas tu t'en vas il s'en va on s'en va elle s'en va nous nous en allons vous vous en allez ils s'en vont elles s'en vont	Je m'en allois tu t'en allois il s'en alloit on s'en alloit elle s'en alloit nous n. en allions vous vous en alliez ils s'en alloient elles s'en alloient	Je m'en allai tu t'en allas il s'en alla on s'en alla elle s'en alla nous n. en allâmes vous vous en allâtes ils s'en allerent elles s'en allerent
Imperative.	Je m'en suis tu t'en es il s'en est on s'en est elle s'en est allée n. n. en sommes vous v. en êtes ils s'en sont elles s'en sont allées	Je m'en étois tu t'en étois il s'en étoit on s'en étoit elle s'en étoit allée n. n. en étions v. v. en étiez ils s'en étoient el. s'en étoient allées	Je m'en fus tu t'en fus il s'en fut on s'en fut ell s'en fut allée n. n. en fûmes v. v. en fûtes ils s'en furent ell. s'en furent allées
Sing. va-t'en qu'il s'en aille Pl. allons-nous-en allez-vous-en qu'ils s'en aillent			
Infinitive, S'en falloir. Compound, S'en être fallu.			
Imperative. Qu'il s'en faille.	Il s'en faut il s'en est fallu	Il s'en falloir il s'en étoit fallu	Il s'en fallut il s'en fut fallu
Infinitive, y avoir Comp. y avoir eu Gerund, y ayant Comp. y ayant eu	Il y a <i>there is</i> il y a eu <i>there hath been</i>	Il y avoit <i>there was</i> il y avoit eu <i>there had been</i>	Il y eut <i>there was</i> il y eut eu <i>there had been</i>
Infinitive none.	Il est <i>it is</i> il a été <i>it hath been</i>	Il étoit <i>it was</i> il avoit été <i>it had been</i>	Il fut <i>it was</i> il eut été <i>it had been</i>
Gerund none.	C'est <i>this is</i> ç'a été <i>this hath been</i>	C'étoit <i>this was</i> ç'avoit été <i>this had been</i>	Ce fut <i>this was</i> c'eut été <i>this had been</i>
Infin. valoir mieux C. avoir mieux valu Ger. valant mieux C. ayant mieux valu	Il vaut mieux <i>it is better</i> il a mieux valu <i>it hath been better</i>	Il valoit mieux <i>it was better</i> il avoit mieux valu <i>it had been better</i>	Il valut mieux <i>it was better</i> il eut mieux valu <i>it had been better</i>
Infin. Falloir. C. avoir fallu. Ger. fallant. C. ayant fallu.*	Il faut <i>there is need</i> il a fallu <i>there hath been need</i>	Il falloir <i>there was need</i> il avoit fallu <i>there had been need</i>	il fallut <i>there was need</i> il eut fallu <i>there had been need</i>

* Note. The Infinitive and Gerund are seldom in use but in the Compound Tense.

Verbs.

		Subjunctive.	
Future.	Conditional.	Present.	Perfect.
Je m'en irai tu t'en iras il s'en ira on s'en ira elle s'en ira nous nous en irons vous vous en irez ils s'en iront elles s'en iront	Je m'en irois tu t'en irois il s'en iroit on s'en iroit elle s'en iroit nous nous en irions vous vous en iriez ils s'en iroient elles s'en iroient	Je m'en aille tu t'en ailles il s'en aille on s'en aille elle s'en aille nous n. en allions vous vous en alliez ils s'en aillent elles s'en aillent	Je m'en allasse tu t'en allasses il s'en allât on s'en allât elle s'en allât nous n. en allussions vous v. en allussiez ils s'en allassent elles s'en allassent
Je m'en serai tu t'en seras il s'en sera on s'en sera elle s'en sera allée n. n. en serons v. v. en serez ils s'en seront ell. s'en seront allées	Je m'en serois tu t'en serois il s'en seroit on s'en seroit elle s'en seroit allée n. n. en serions v. v. en seriez ils s'en seroient ell. s'en seroient allées	Je m'en sois tu t'en sois il s'en soit on se soit elle s'en soit allée n. n. en foyons v. v. en foyez ils s'en soient ell. s'en soient allées	Je m'en fusse tu t'en fusses il s'en fût on s'en fût elle s'en fût allée n. n. en fussions v. v. en fussiez ils s'en fussent ell. s'en fussent allées

Gerund, s'en fallant. Compound, s'en étant fallu.

Il s'en faudra il s'en sera fallu	Il s'en faudroit il s'en seroit fallu	Il s'en faille il s'en soit fallu	Il s'en fallût il s'en fût fallu
Il y aura <i>there shall be</i> il y aura eu <i>there shall have been</i>	Il y auroit <i>there would be</i> il y auroit eu <i>there would have been</i>	qu'il y ait <i>there may be</i> qu'il y ait eu <i>there may have been</i>	qu'il y eût <i>there might be</i> qu'il y eût eu <i>there might have been</i>
Il sera <i>it will be</i> il aura été <i>it will have been</i>	Il seroit <i>it would be</i> il auroit été <i>it would have been</i>	Il soit <i>it may be</i> il ait été <i>it may have been</i>	Il fût <i>it might be</i> il eût été <i>it might have been</i>
Ce sera <i>this shall be</i> ç'aura été <i>this shall have been</i>	Ce seroit <i>this should be</i> ç'auroit été <i>this should have been</i>	Ce soit <i>this may be</i> ç'ait été <i>this may have been</i>	Ce fût <i>this might be</i> e'eût été <i>this might have been</i>
Il vaudra mieux <i>it will be better</i> il aura mieux valu <i>it will have been better</i>	Il vaudroit mieux <i>it would be better</i> il auroit mieux valu <i>it would have been better</i>	qu'il vaille mieux <i>it may be better</i> qu'il ait mieux valu <i>it may have been better</i>	qu'il valût mieux <i>it might be better</i> qu'il eût mieux valu <i>it might have been better</i>
Il faudra <i>there will be need</i> il aura fallu <i>there will have been need</i>	Il faudroit <i>there would be need</i> il auroit fallu <i>there would have been need</i>	qu'il faille <i>there may be need</i> qu'il ait fallu <i>there may have been need</i>	qu'il fallût <i>there might be need</i> qu'il eût fallu <i>there might have been need</i>

Remarks on the Impersonal Verbs Il y a, Il est, C'est.

Il y a denotes the existence of one or many subsequent objects, and is always followed by one or many substantives, never by adjectives; but the verb is always in the singular number, agreeing with its nominative case *Il*, which is an indeterminate impersonal pronoun, having no antecedent, but for its expletive, one or several subsequent substantives. Example: *Il y a toujours un peu d'amour-propre dans les actions des hommes: There is always a little self-love in the actions of men.* *Il y a des gens qui ne se respectent point: There are some men who have no respect for themselves.* The English for *Il y a* is, *there is*; it has no pronoun, the word, *there*, being an adverb of place, the verb takes the number of the subsequent substantive; as, *there is a man*; *there are men*.

Il est, *it is*, denotes the existence of one or many subsequent qualities, for which reason it is followed by one or many adjectives. Examples: *Il est juste de rendre à César ce qui appartient à César. Il est impossible de voir la vertu sans l'aimer.* The expletive to *il*, is the whole phrase to which the quality is attributed: *Rendre à César ce qui appartient à César est juste.*

C'est joins to an indeterminate antecedent a subsequent that explains who, or what the antecedent is. Examples: *Je sais ce que vous cherchez, c'est la vérité. Ce qui fait que les états libres durent moins que les autres, c'est que les malheurs & les succès qui leur arrivent leur font presque toujours perdre la liberté. Grandeur des Rom.*

Sometimes the antecedent to *c'est* is placed after its expletive; and this is looked upon as an elegance in French; in this case *que* is inserted to connect the one with the other, and is translated *namely*. Example: *C'est témérité, non vertu que d'exposer sa vie mal-à-propos.*

As *Ce* is an indefinite pronoun of the third person in both numbers, when its subsequent is in the third person plural and in the nominative case, the verb takes the number of it; but not if it be in an oblique case, or in the first or second person. Examples: *Ce sont les Phéniciens qui ont inventé la navigation; c'est à eux que nous en sommes redevables; c'est moi, c'est toi, c'est nous, c'est vous, ce sont eux.*

Il y a, il est, c'est, are also made use of to denote time.

Il y a, shews the continuity or duration of it, as,

Il y a deux heures que je vous attends.

Il y a un an que je travaille à cet ouvrage.

Il est, the positive actual time:

Il est jour. Il est midi. Il est deux heures.

Il est nuit. Il est minuit. Il est tard.

Il est temps de se retirer. Il est à propos de parler.

C'est, shews a relative time or opportunity:

C'est deux heures qui viennent de sonner.

C'est à présent qu'il faut agir.

C'est à vous à jouer.

It is an invariable maxim in French poetry, that a final vowel never precedes an initial one, except it be a final *e* mute; as Boileau says:

Gardez qu'une voyelle à courir trop hâtée,

Ne soit d'une voyelle en son chemin heurtée. Art poetique.

For which reason *Il y a*, can never be used in poetry: *Il est* hath been used by the Poets and Orators in an affirmative sentence, to denote the existence of an object, in the same sense and signification as *Il y a* in prose, as,

Il est un heureux choix de mots harmonieux,

Fuyez des mauvais sons le concours odieux. Boileau, art Poet.

This poetick turn hath passed into prose, but generally in a negative sentence, though not without some restriction; for *Il n'est* and *Il n'y a*, are not always synonymous expressions; that depends upon what the negation affects.

When the negation falls upon the existence of the object itself, *Il n'y a*, must absolutely be used; *Il n'est* would be a fault.

Il n'y a rien dans ma poche.

Il n'y a pas deux heures que je l'ai vu.

Il n'y a point d'honneur à se venger d'une femme.

Il n'y a plus de vin dans ma cave.

When the negation falls not upon the existence of the object, but upon the quality or attribute of that object, *Il n'est* or *Il n'y a* may be used indifferently:

Il n'est rien } de plus aimable que la vertu.
Il n'y a rien }

Il n'est point de femme } qui ne soit bien aise qu'on la trouve belle.
Il n'y a point de femme }

The following example taken from Moliere, will confirm the truth of this observation.

"Et j'éprouve que pour gagner les hommes, *Il n'est* point de meilleure voye, que de se parer à leurs yeux de leurs inclinations; que de donner dans leurs maximes, encenser leurs défauts, & applaudir à ce qu'ils font. On n'a que faire d'avoir peur de trop charger la complaisance; & la maniere dont on les joue a beau être visible, les plus fins sont toujours de grandes dupes du côté de la flatterie; & *Il n'y a* rien de si impertinent & de si ridicule qu'on ne fasse avaler lorsqu'on l'affaïsonne en louange." L'Avare, Act. I. Scene I.

CHAP. VI.

ADVERBS.

ADVERBS are either single words, or compound adverbial expressions; both may be included in the following classes: I. Of Place. II. Of Time. III. Of Quantity. IV. Of Order. V. Manner.

I. *Adverbs of Place.*

Simple.	Compound.
où, <i>where.</i>	partout, <i>every where.</i>
ici, <i>here.</i>	par ici, <i>this way.</i>
là, <i>there.</i>	par là, <i>that way.</i>
dedans, <i>within.</i>	en dedans, <i>in the inside.</i>
dehors, <i>without.</i>	en dehors, <i>in the outside.</i>
dessus, <i>above.</i>	en haut, <i>above.</i>
dessous, <i>under.</i>	par dessous, <i>below.</i>
loin, <i>far.</i>	de loin, <i>from afar.</i>
près, <i>near.</i>	de près, <i>closely.</i>

II. *Adverbs of Time.*

aujourd'hui, <i>to day.</i>	à présent, <i>now.</i>
hier, <i>yesterday.</i>	avant hier, <i>before yesterday.</i>
demain, <i>to-morrow.</i>	après demain, <i>after to-morrow.</i>
quelquefois, <i>sometimes.</i>	bien-tôt, <i>by and by.</i>
jamais, <i>ever.</i>	à jamais, <i>for ever.</i>
tôt, <i>soon.</i>	trop tôt, <i>too soon.</i>
tard, <i>late.</i>	plus tard, <i>later.</i>
toujours, <i>always.</i>	pour toujours, <i>{ always. for ever.</i>

III. *Adverbs of quantity.*

assez, <i>enough.</i>	de plus en plus, <i>more and more.</i>
trop, <i>too much.</i>	pas moins, <i>not less.</i>
beaucoup, <i>a great deal.</i>	un peu, <i>a little.</i>
peu, <i>few.</i>	tout au plus, <i>at the utmost.</i>
moins, <i>less.</i>	tout au moins, <i>at least.</i>

IV. *Adverbs of order.*

premièrement, <i>first.</i>	en premier lieu, <i>in the first place.</i>
secondement, <i>secondly, &c.</i>	

V. *Adverbs*

V. *Adverbs of Manner.*

Bien, *well*. mieux, *better*. mal, *ill*. pis, *worse*. en vain, *in vain*. comment, *how*. ainsi, *thus*. comme, *how*. exprès, *purposely*. And those ending in *ment*, commonly formed of nominal adjectives, such as the following: poliment, *politely*. tendrement, *tenderly*. cruellement, *cruelly*. prudemment, *prudently*.

Remarks.

I. The adverbs of order, are formed from the numeral adjective feminine, première, seconde, by adding *ment*, premièrement, secondement; all the other numeral adjectives of order end in *e* mute, and are of both genders, adding *ment* forms the adverb; troisième, troisièmement, thirdly; quatrième, quatrième ment; fourthly, &c.

II. When the masculine nominal adjective ends with a vowel, the adverb of manner is formed by adding *ment*: as, poli, poliment, *politely*; résolu, résolument, *resolutely*; agréable, agréablement, *agreeably*. In the nine following adverbs, an acute accent is put over the *é*, before *ment*; commode, commodément; commune, communément; énorme, énormément; expresse, expressément; impunément, obscurément; précise, précisément; profonde, profondément; profuse, profusément.

Note. When the adjective ends in *i* or *u*; some authors form the adverb from the feminine adjective; vraie, vraiment, ingénue, ingénument; the academy is contrary to them, except in the adverb galement, they write vraiment, ingénument.

III. When the masculine adjective ends with any consonant but *nt*, the adverb is formed not from the masculine, but from the feminine adjective, by adding *ment*. Examples:

Adjectives.

<i>Masc.</i>	<i>Femin.</i>	<i>Adverbs.</i>
blanc,	blanche,	blanchement.
bon,	bonne,	bonnement.
chrétien,	chrétienne,	chrétiennement.
cruel,	cruelle,	cruellement.
gras,	grasse,	grassement.
grossier,	grossière,	grossièrement.
pareil,	pareille,	pareillement.

IV. When the adjective masculine ends in *nt*, *nt* is changed into *m*, before *ment*. Examples:

<i>Adjectives.</i>	<i>Adverbs.</i>	
constant,	constamment,	<i>constantly.</i>
conséquent,	conséquemment,	<i>consequently.</i>
prudent,	prudemment,	<i>prudently.</i>
impertinent,	impertinemment,	<i>impertinently.</i>

Adjectives.

opulent,
savant,
suffisant,
surprenant,

Adverbs.

opulemment, *opulently.*
savamment, *learnedly.*
suffisamment, *sufficiently.*
surprenamment, *surprisingly.*

Remarks.

Some words are adverbs in one sense, and another part of speech in another; such as the following: *mal*, *bien*, *que*, *comme*, *quelque*, *aussi*, *si*, *avant*, *encore*, *tout*.

Mal is an adverb, when it affects a verb. Example: *mal fait*, *ill done*: it is a substantive in another sense; *le mal n'est pas grand*, *the evil is not great*.

Bien, adverb of manner, modifying an adjective or adverb, signifies, well, very. Example: *bien fait*, *well done*; *bien tard*, *very late*. There is a difference in the sense, when *bien* is placed before or after some other adverb; *bien assez*, *sufficiently*; *assez bien*, *well enough*; *bien moins*, *much less*; *moins bien*, *less well*; *bien fort*, *very strong*; *fort bien*, *very well*.

Bien, is also an adverb of quantity or number, and signifies greatly, much or many; it is used as a collective word, and in that sense, requires the preposition *de*, and the article, when the object of its collection is a substantive. Examples: *bien de l'eau*, *much water*; *bien des amis*, *many friends*. It is also a substantive: *le bien & le mal*, *the good and evil*.

comme, Adverb, signifies *how*; voyez *comme il est surpris*, *see how surprised he is*! *comme* a conjunction, signifies *as*; il est respectable *comme* juge; mais *comme* témoin il est récusable.

quelque, Adverb, signifies *however*; quelque puissant que vous soyez, *however powerful you may be*: *quelque*, adjective, signifies *some*; quelques amis, *some friends*.

aussi, Adverb, signifies, *as*; aussi grand que vous, *as great as you*: *aussi* conjunction, signifies *therefore*, *also*; c'est une chose de conséquence pour moi, *aussi* vous en serai-je très-obligé; *it is a thing of consequence to me, therefore I shall be much obliged to you for it*; vous allez à l'église, & moi *aussi*, *you go to church, and I also*.

si, Adverb, signifies *so*; il n'est pas si riche que vous, *he is not so rich as you*: *si* conjunction, signifies *if*; si vous voulez, *if you will*.

avant, Adverb, signifies *deep*, *far*; bien avant en terre, *very deep in the ground*; vous êtes allé trop avant pour reculer, *you are gone too far to retire*: *avant* preposition, signifies *before*; avant midi, *before noon*.

exprès, Adverb, signifies *on purpose*; je le fais exprès, *I do it on purpose*: *exprès* substantive, signifies *an express*; il est arrivé un exprès, *an express is arrived*.

encore,

encore, Adverb, signifies *again, yet*; dites encore cela, *say that again*; n'avez-vous pas encore fait? *have you not yet done?*
encore, conjunction, signifies, *nevertheless*, as in the following phrase; je l'ai prié long-tems, *encore* ne m'l'a-t-il accordé qu'en grondant, *I have entreated him a long time, and nevertheless he has granted it me only in grumbling*; it is in that sense only, that *encore* is a conjunction; in any other it is an adverb.

tout, toute, Adverb, signifies *quite, entirely*; il est tout surpris, *he is quite surprised*; elle est toute à vous, *she is entirely yours*: it is to be observed, that *tout* adverb, takes an *e* mute with a substantive feminine, singular, without ever taking an *s* with a plural. Ex. Elles sont toute étonnées, *they are quite surprised*. *Tout* is moreover an adjective, and a substantive; tout le monde, *every body*; le tout, *the whole*.

C H A P. VII.

P R E P O S I T I O N S,

There are 34.

A Près, <i>after</i> .	hormis, <i>besides, unless</i> .
avant, <i>before</i> .	hors, <i>save, out</i> .
à, <i>to, at</i> .	malgré, <i>in spite of</i> .
avec, <i>with</i> .	moyennant, <i>by the means of</i> .
chez, <i>at the house of, among</i> .	nonobstant, <i>notwithstanding</i> .
contre, <i>against, contrary to</i> .	outré, <i>besides, also an adv. beyond</i> .
dans, <i>into, in</i> .	par, <i>by</i> .
de, <i>of, from, with</i> .	parmi, <i>among</i> .
depuis, <i>since, after</i> .	pendant, <i>while</i> .
derrière, <i>behind</i> .	pour, <i>for, in order</i> .
dès, dès ce tems-là, <i>even then</i> .	sans, <i>without</i> .
devant, <i>before</i> .	selon, <i>according to</i> .
durant, <i>during</i> .	sous, <i>under</i> .
en, <i>in, like, as</i> .	suivant, <i>in conformity to, follow-</i>
entre, <i>between</i> .	sur, <i>upon</i> . [ing.]
envers, <i>towards</i> .	touchant, <i>concerning</i> .
excepté, <i>except</i> .	vers, <i>towards</i> .

C H A P. VIII.

C O N J U N C T I O N S.

<p>A A FIN, <i>in order, to the end.</i> ainsi, <i>thus, the same as.</i> attendu, <i>on account of, on account that.</i> au moins, <i>at least.</i> à moins, <i>unless.</i> au reste, <i>as to the rest.</i> aussi, <i>altho', likewise, therefore, for that reason.</i></p>	<p>M mais, <i>but.</i> même, <i>even, so much.</i> N néanmoins, <i>yet, nevertheless.</i> ni, <i>nor.</i> nonplus, <i>neither.</i> O ou, or : où, <i>where. adverb.</i></p>
<p>B bienque, <i>altho'.</i> C car, <i>for.</i> cependant, <i>nevertheless, mean while.</i> comme, <i>as, like, because.</i></p>	<p>P parceque, <i>because.</i> parconséquent, <i>consequently.</i> partant, <i>of course.</i> pour que, <i>in order to, because.</i> pourtant, <i>however.</i> pourvû que, <i>provided that.</i> puisque, <i>since.</i></p>
<p>D dailleurs, <i>besides.</i> dautant que, <i>in as much as, in as much that.</i> de plus, <i>moreover.</i> dès que, <i>from the time that.</i> donc, <i>then, therefore.</i> du reste, <i>however, as to the rest.</i></p>	<p>Q quand, <i>when, altho'.</i> quant, <i>as to.</i> quoique, <i>altho', tho'.</i> que, <i>that, but, unless, least, as, than, since, namely.</i></p>
<p>E encore, <i>yet : again, over again, adverb.</i> enfin, <i>in short, at last.</i> entant que, <i>considered as.</i> &, <i>and.</i></p>	<p>S sauf, <i>save, except.</i> savoir, <i>viz. namely.</i> si, <i>if, whether.</i> soit, <i>whether.</i> sur tout, <i>especially.</i></p>
<p>J Jusque. <i>so far as, even to.</i> L Lorsque, <i>when.</i></p>	<p>T tandisque, <i>while.</i> tant, tantque, <i>as long as, as often as.</i> tantôt, <i>sometimes, one while.</i> toutefois, <i>however.</i></p>

Remarks.

Remarks.

The use of *que* is so frequent, that it equals, or perhaps exceeds, that of all the other conjunctions put together. It leads the sense to its perfection, being always placed between two sentences, the first of which is expressed in such a manner, as to require another to make up a compleat proposition; as it connects the sense by a great diversity of ideas, it has various significations; the most part of which are the following. I. That. II. But, or unless. III. Least. IV. As. V. Than. VI. Since. VII. Namely, which may be explained as follows.

I. In a narrative sentence *que* joins two actions. Ex. Je dis que cela est vrai, *I say that it is true*; il veut que j'approche, *he will have me come near*. It is often understood in English.

II. In a restriction to a single negation, *que* connects affirmatively what follows it, and is translated *but* or *only*; Ex. Je ne vois que vous, *I see none but you*; il ne songe qu'à bien vivre, *he thinks only to live well*.

III. After a sentence fully negative, *que* connects by restriction to it, and requires the following verb to be in the subjunctive mood with *ne* before it, though not expressed in English; and it is translated *unless*, or *but*. Ex. Il ne viendra pas que vous ne l'invitiez, *he will not come unless you invite him*; il ne fait rien qu'il ne le gâte, *he does nothing but he spoils it*.

IV. After verbs that imply caution, dread or fear, *que* is translated *lest*; and as the following action is never positively asserted, the verb is in the subjunctive mood, with *ne* before it; not expressed, in English. Ex. Je crains qu'il ne me trompe, *I fear lest he should deceive me*; nous avons grand'peur, la Béate & moi, que le Licenté ne mourût en testant, *we were in great fear, the devout and myself, lest the Canon should die in making his will*. Gil Blas, Liv. II. c. 2.

V. In a comparison of equality, or in diminution by negation, *que* connects the things compared, and is translated *as*. Ex. La science est aussi désirable que la richesse; mais l'une n'est pas si recherchée que l'autre, *knowledge is as desirable as wealth; but one is not so much sought after as the other*.

VI. In a comparison of superiority or inferiority, either as to 1. time, 2. number, 3. quality, 4. or manner of doing, *que* is translated *than*. Examples: Je suis plutôt arrivé que vous, *I arrived sooner than you*. 2. Vous avez moins d'amis que lui, *you have fewer friends than he*. 3. Il est plus habile que vous, *he is more skilful than you*. 4. Vous avez mieux fait que moi, *you have done better than I*. In all such comparisons, there is a verb understood, which, when it is expressed, must in French have *ne* before it; though not expressed in English. As for Examples: Je suis arrivé plutôt que vous n'êtes arrivé, *I arrived sooner than you did*; vous avez moins d'amis qu'il n'en a, *you have fewer friends than he has*; il est plus habile que vous n'êtes, *he is more skilful than you are*; vous avez mieux fait que je ne croyois, *you have done better than I thought*.

VII. *Que*

VII. *Que*, in the signification of *depuis que*, is translated *since*. Example : Combien y a-t-il que vous êtes ici ? *how long is it since you have been here ?* combien y a-t-il que vous n'avez été à Londres ? *how long is it since you have been in London ?*

VIII. As the verb *être* generally joins an attribute to a subject, both the attribute and subject are oftentimes expressed, either by two substantives, two infinitive moods, or two sentences ; it is an elegance in French to invert the order, and place the attribute and subject, with *que* between them both, after the verb, with the indefinite pronoun *ce*, as nominative, referring to both attribute and subject : thus, instead of saying in the natural order ; l'avarice est un détestable vice, *avarice is a detestable vice* ; it is much more elegant to use the inversion and say ; c'est un détestable vice que l'avarice ; *que*, if expressed in English, will be translated *namely* ; *it is a detestable vice, namely, avarice*. C'est mourir que de vivre sans amis, *it is to die, namely, to live without friends* ; c'est faire du mal à tout le monde que d'être coupable d'ingratitude ; *it is to do harm to every body, namely, to be guilty of ingratitude* ; c'étoit le dégrader que de l'affoiblir, *it was to degrade him, namely, to weaken him*. Grandeur des Rom. Chap. II. p. 20. Paris Edit.

Note. In the above examples the infinitive mood which follows *que*, must have the preposition *de* before it.

IX. *Que* is used in the signification of *cependant*. Example : Et l'on pourroit crever qu'il n'en branleroit pas. Moliere l'Avare. *And one might starve, yet he would not be moved*.

X. *Que* supplies the place of the conjunctions made up of *que*, viz. 1. Quoique, 2. bienque, 3. pourvûque, 4. amoins que, 5. jusqu'à ce que, 6. soit que, 7. afin que, 8. encore que, 9. pour que ; which connecting by supposition require the verb to be in the subjunctive : and the following, 1. Puisque, 2. lorsque, 3. dès que, 4. tandisque, 5. parceque, 6. d'autantque, 7. comme, 8. quand, 9. si ; which connecting by affirmation, require the indicative ; except when *que* stands for *si* ; in which case it requires the subjunctive : therefore when several sentences are to be connected by any of the above, the conjunction is inserted once, and instead of repeating it, *que* supplies its place before all the succeeding sentences : few examples will make this clear and evident.

Si vous voulez apprendre cette langue & que vous ayez envie de l'écrire correctement, il vous faut faire attention à ces observations ; quoique l'étude en soit pénible, & qu'il y ait du dégoût. Vous réussirez pourvûque vous vous y preniez bien, & que vous ayez de la persévérance.

Puisque vous êtes ici, & que vous n'avez rien de mieux à faire.

Lorsque vous ferez seul, & que vous ferez à loisir.

Comme vous êtes honnête-homme, & qu'on vous connoît pour tel, vous n'avez rien à craindre.

Note, *Que* requires the verb to be in the same mood as does the conjunction for which it stands, except for *si*.

C H A P. IX.

I. PARTICLES. II. INTERJECTIONS.

I. PARTICLES being expressive of a particular turn which the mind gives to the discourse; or the sense in which words and sometimes phrases are to be taken, are divided into seven classes; denoting, I. Assertion. II. Admonition. III. Imitation. IV. Exhibition. V. Expletion. VI. Restriction. VII. Command, Reproach, Wish, or Admiration; they may be explained in the following manner:

1. Particles of assertion are affirmative, negative, or doubtful.

Affirmative, Certes, *truly*; oui, *yes*; si, si fait, *yes*.

non, is opposite to *oui*; both are absolute.

Negative, Ne, pas, *not*; point, *not*; plus, *no more*; nenni, *not so*; guères, *seldom, not much, not many*; non fait, *no*; non, *no*; goutte, *not a drop*, with voir or entendre.

Doubtful, Peut-être, *perhaps*; voire, *truly*.

Remarks.

To make a negation, two negative particles are used in French; *ne* always before the verb, *pas*, *point*, *plus*, *guères* after it; but each of these particles has its degree of negation. *Ne pas* is simply negative: *ne plus* denotes cessation: *ne point*, total prohibition: *ne guères*, diminution. Examples:

Il *ne* viendra *pas*: He will not come.

Il *ne* viendra *plus*: He will come no more.

Il *ne* viendra *point*: He will not come at all.

Il *ne* viendra *guères*: He will seldom come.

Il *ne* voit *goutte*: He sees nothing.

Il *n'*entend *goutte*: He hears nothing.

The adjectives *aucun*, *nul*; the pronouns *personne*, *rien*; the adverbs *jamais*, *nullement*; and *que* with *faire*, being negative, form negations with *ne* without *pas*, *plus*, or *point*. Examples: *Aucun homme n'est infallible*: No man is infallible. *Nulle femme n'est exempte de faiblesse*: No woman is exempt from weakness. *Personne ne peut toujours répondre de soi*: No one can always answer for himself. *Rien ne sauroit récompenser de la perte de la réputation*: Nothing can make amends for the loss of reputation. *Je ne puis que faire à cela*: I can do nothing to that. *Je n'ai que faire à présent*: I have nothing to do now. *Je n'ai que faire de vous dire*: I have no need to tell you. *Vous n'avez que faire de hocher la tête, & de me faire la grimace*: You have no occasion to nod your head, and make mouths at me. Moliere, George Dandin, Act. II. S. II.

Non,

Non, is absolute; it is the opposite to *cui* and *si*; as *nenni, non fait, non ferai*, are to *si, si fait, si ferai*; as in this example from Moliere, *l'Ecole des Femmes*, Act I. Scene IV.

Arnolphe.

Que vois-je? est-ce? *oui*.

Je me trompe, *nenni, si fait, non*, c'est lui-même.

Note, *Si*, as a particle, *si fait, si ferai, nenni, non ferai, non fait*, are familiar and vulgar. There are two other *si*, one an adverb, the other a conjunction.

Peut-être denotes doubt, in examples like this:

Cléante. Auriez-vous autre pensée en tête?

Orgon. *Peut-être*. Moliere, *Tartuffe*, Act I. Scene V.

Que joined to *Peut-être*, makes up a compound conjunction.

Example: *Peut-être que* cela est vrai: perhaps this is true.

Voire, is obsolete in prose, but used in burlesque poetry.

II. Particles of admonition serve, 1. To excite: courage, *have heart*; alerte, *quick*; 2. To prevent: gare, *have a care, take care*; hola, *enough, stop*; chut, *ste, st, hush*. 3. To direct domestic animals, as hu, dia, *geeho*. To call, hem, hem, *halloo*: to stop; tout-beau, *sistly*. To take leave, adieu, *farewel*.

Vous me coupez, barbier, *tout-beau*!

Oui, le poil, répond La Fontaine:

Mon poil est donc cette semaine,

Aussi sensible que ma peau. De Cailli.

III. Those of imitation are designed to represent the cry of animals, or the sound produced by the meeting of two bodies, such as *cric, crac, sic, tac*; *chee, pouf*.

IV. The exhibitiv particles shew, and as it were, present an object: there are four; *ci, here*; *là, there*; *voici, here is*; *voilà, there is*. The two last being formed of the imperative mood of *voir*, and *ci, là*, retain the government of the verb: therefore when the object which they exhibit is a pronoun, it must be such as is governed of a verb, and placed before it; when it is a substantive, it is placed after it. Example: *Voilà l'homme, le voilà*. Moreover *voilà* refers to something antecedent or distant; *voici*, to something subsequent or near at hand; thus in the *Britannicus* of Racine, Agrippina, after giving Nero a detail of the means by which she brought him to the throne, and going to relate the ingratitude of his behaviour, says to him,

C'est le sincère aveu que je voulois vous faire,

Voilà tous mes forfaits. En *voici* le salaire. Act IV. S. II.

V. Expletive particles serve only to fill up, and accompany another word, which commonly is an interjection, a particle, or a conjunction. The number of them is not great, there are not many more than these four, *çà, dà, bien, sus*, used as in the following examples:

Oçà, intérêt de belle-mère à part, que te semble, à toi, de cette personne?

Now, setting the Step-mother aside, what think you of that person? Moliere. *l'Avare*, Act IV. Scene III.

Hé bien, qu'est-ce, Frofine? Well, how is it, Frofine?
Or sus, nous voilà bien: Now we are right. Molière l'Im-
 posteur, Act 2. Scene 2.

Sus, que de ma maison, or sorte de ce pas.

Come, get out of my house immediately. Molière, Ibid. Act 3.
 Scene 6.

VI. Restrictive, there is but one, that is *de*, which affects sub-
 stantives, by restraining their idea to denote in the singular, an
 indeterminate portion or quantity of a whole; and in the plural,
 an indeterminate number of objects: as for example: J'ai de l'eau,
 du pain, des livres: I have some water, some bread, some books;
 in which sense substantives have no article in English; but in
 French the particle with the singular article *le*, never with *la*, and
 the plural *les* is contracted into *du*, *des*, as in the above examples;
 unless an adjective precedes the substantive, or the sentence be
 negative; then the article is omitted, but not the particle: as J'ai
de bonne eau, *d'*excellent pain, *de* beaux livres. Il n'a plus *d'*en-
 nemis. Thus *de* as a particle, denotes restriction and nothing
 more: as a preposition it denotes an idea of relation, expressive of
 origin, separation, means, quality, or circumstance.

VII. In the seventh and last class, there is only *que*, which, as
 a particle, is expressive: 1. of command: *Que cela soit fait*: Let
 this be done. 2. of reproach: *Que ne parlez-vous?* Why don't
 you speak? 3. of wish: *Que Dieu vous bénisse*: May God bless
 you. 4. of admiration as to the number, quality or manner of
 doing, by which it affects,

1. substantives, *Que de baisers au sortir de ces lieux*

Reçut Vert-Vert! Gresset.

2. an adjective, *Que cet homme est savant!*

How learned that man is!

3. an adverb, *Que vous avez bien fait!*

How well you have done!

O soupirs! O respect! O *qu'il est doux* de plaindre

Le sort d'un ennemi quand il n'est plus à craindre!

Corneille, la mort de Pompée, Act 4. Scene 1.

Note, Sometimes the substantive, always the adjective and ad-
 verb affected by *que*, are placed after the verb; which often occa-
 sions a difficulty. Example: *Que les richesses causent d'embarras!*

II. Interjections.

These being expressive of different sensations, and interior mo-
 tions which affect the soul of the speaker, are: I. Exclamative. II.
 Acclamative. III. Imprecative.

I. Exclamative interjections denote a sensation;

1. Of Pleasure, as: ah! aih! hihi! O!

Ah le brave garçon! voilà parler comme un oracle. Molière.
 l'Avare, Act 1. Scene 5.

2. Of Grief: hélas! O! quoi!

Quoi! nous vivons, & Vert-Vert va partir! Gresset Vert-Vert.

3. Of Chagrin; eh! dame!

I

4. Of

4. Of Invocation : oh ! O !
5. Of Surprise : haha, ouais.
6. Of Impatience : ouf, ha.

II. Acclamative expresses a sentiment :

1. Of Approbation : bon, vivat.

Harpagon. Bon : voilà bien parlé, cela : Right, that is well said.
Molière l'Avare, Act. 1. Scene 5.

2. Of Rebuke : si, pouas. Example :

Fi, ne m'approchez pas, votre haleine est empestée : Fye, don't come near, your breath is pestiferous. Pouas, vous m'engloutissez le cœur, parlez de loin, si vous voulez : Pooh, you suffocate me ; speak at a distance, if you please.

Molière, George Dandin, Act 3. Scene 7.

3. Of Desire : bis, encore.

4. Of Excitement : xexe.

5. Of Benevolence : amen.

III. The imprecative are those nervous words, too often uttered by petulant youth, and more commonly heard from the rustic vulgar in the streets ; these are, jarni, mardi, morbleu, diable, tubleu, peste, souffre, cadedis, sacrebleu, ventrebleu, testiguienne, jarniguenne, ventreguenne, &c. &c. The use of these is not very polite, some of them are even very indecent, but they make part of the language.

The End of the First Part.

P A R T II.

C H A P. I.

Occasions wherein the Article is omitted before Substantives.

TO understand these rightly it must be considered that substantives represent their idea in a general, specifick, or individual sense.

The *general sense* is the substantive in its most extensive idea, not circumscribed to any species by any epithet or adjective; as for example: *virtue, table, supposition*. The *specifick sense* is when the general idea is restrained to that particular sort specified by an epithet, which is commonly a nominal or verbal adjective; as *christian virtue, square table, false supposition*. The *individual sense* is the substantive still more narrowly circumscribed, by an epithet that distinguishes each particular object included in the species; that epithet is expressed either by a numeral or pronominal adjective, as *an heroick valour, your square table*; or else that individual sense is expressed by a relative pronoun introducing an incident phrase, explicative or determinative of its antecedent; the false supposition *which* hath been made; the man *who* does not observe the laws is unfit for society. This being understood, the application of it, to know when substantives in French admit of, or reject the article *le, la, les*, may be reduced to the following observations:

First, When a preposition with a substantive taken in either a general or specifick sense, denotes, 1. the instrument or means of an action; 2. the object of a collective word; 3. an adjective; 4. an adverbial expression, the article is omitted in both French and English; as in the following examples:

1. The means of an action. *Puni de mort*; Punished with death. *Accablé de vieillesse*: Crushed with old age. *Rempli de vin*: Filled with wine.

2. The object of a collective word. *Moins de richesses*: Less riches. *Plus de satisfaction*: More satisfaction. *Beaucoup d'amis*: Many friends.

3. Adjective expressions. *Table de bois*: A wooden table. *Moulin à vent*: A wind mill. *Pierre à fusil*: A flint stone.

4. Adverbial expressions. *Aller à pied*: To go on foot. *Arriver de nuit*: To arrive by night. *Vivre en paix*: To live in peace.

Secondly, In a description, and in the vocative case. Examples : Bois, prés, champs, animaux, tout est pour son usage. Boileau, Sat. 8. Woods, meadows, fields, animals ; every thing is for his use. Soldats, faites votre devoir : Soldiers, do your duty.

Thirdly, When a substantive is used adjectively. Examples : Il est Roi : He is King. De Fille qu'elle étoit, elle est devenue femme. Ma mere se fit femme de chambre, & mon pere écuyer. Gil Blas.

La peur d'un vain remords trouble cette grande ame.

Elle flotte, elle hésite, en un mot elle est femme. Racine, Athalie, Act 3. Scene 3.

Fourthly, After the verbs avoir, faire, prendre, and a few more ; when those verbs, with a substantive, present a situation, or an action, which no verb can rightly express. Examples : J'ai peur : I am afraid. J'ai soif : I am dry. J'ai faim : I am hungry. Faire peur : To frighten. Faire face : To front about. Faire rage : To storm. Prendre garde : To take care. Prendre feu : To take fire. Prendre part : To take a part, &c.

Fifthly, As pronominal and numeral adjectives denote always an individual epithet, and precede their substantive, they take the place of the article, in both French and English. Examples : Mon livre : My book. Quelque homme : Some man. Tout homme : Every man. *Note*, when *tout* signifies *all, the whole*, and is joined to a substantive, the article follows always *tout*, Ex. tous les hommes : All men. Tout le monde : All the world. Un ami : A friend. Cent ennemis : An hundred enemies. Quinze mille francs : Fifteen thousand livres. *Note*, If besides the numeral adjective the individuality is denoted by a relative pronoun, or understood by the circumstances of the discourse, the article takes place in both French and English. Examples : J'aurai les quinze mille francs que je demande ? Shall I have the fifteen thousand livres I ask ?

Sixthly, In the superscription of a letter :

A Monsieur,
Monsieur, ***** rue sordiere,
Fauxbourg saint Honoré,
A Paris.

Except in the above six occasions, every substantive taken in a general or specific sense, is preceded by the article in French, though not in English. The following paragraph is chosen to make the difference between the two languages evident in this particular.

“ Ici la pudeur combat, là c'est l'insolence ; ici la pudicité, là la débauche : ici la droiture, là la mauvaise foi : ici la piété, là le crime : ici la fermeté, là la fureur : ici l'honneur, là l'infamie : ici le devoir, là la passion. D'une part sont l'équité, la tempérance, la force, la prudence, toutes les vertus armées contre l'iniquité, contre la lubricité, contre la lâcheté, contre la témérité, contre tous les vices : & pour tout dire enfin, l'abondance est ici en guerre avec la disette, la raison avec l'aveuglement, la sagesse avec la folie ; l'espérance la plus

plus juste avec un désespoir total. IV. Catalin. Orat. translated by the Abbé d'Olivet.

When the individuality of a substantive is expressed, either by a superlative degree, or a relative pronoun, expressed or understood by the context, the article is inserted in both French and English; when in the superlative degree, the adjective is after the substantive, the article is repeated before the adjective. Examples:

L'espérance *la* plus juste. *La* plus juste espérance.

L'homme qui vous a parlé. Le Roi va au parlement.

The man who spoke to you. The King goes to the parliament.

Speaking of actresses, or debauched women, the article *la* is put before their proper name, expressing the species by an individual of it; we say: *la* Lecor, *la* Camargo, *la* Paris.

Substantives taken in a partial sense have the article, unless an adjective precedes. Ex. Donnez-moi de l'eau, de *bonne* eau.

All chorographics have the article; l'Europe, l'Italie, la Bourgogne. The chorographic nouns of regions, empires, kingdoms, and provinces, have it not in English, Europe, Italy, Burgundy. See page 12.

Some Italian proper names of poets and painters have the article; as *le* Tasse, *l'*Arioste, *le* Dante: *le* Titien, *le* Carache, &c. the words poet, painter, are understood. It is the same with the holidays which go by the names of common nouns, or those of persons, as *l'*Ascension, *la* Toussaint, *la* Nativité, *la* Circumcision: *La* St. Jean, *la* St. Michel: The words *Fête de* are understood.

The article is repeated before adjectives expressive of qualities incompatible in the same object, as in the following examples: *Les* jeunes et *les* vieilles femmes aiment qu'on les trouve belles: The young and old women love to be thought pretty. *Les* grands et *les* petits hommes aiment *les* agréables Dames: Tall and little men like agreeable Ladies. Il n'y a guere de ressemblance entre *les* modernes et *les* anciens Romains: There is not much likeness between the modern and the ancient Romans. But when the different qualities may center in the same object, the article may not be repeated. *Les* belles et charmantes fleurs de nos Jardins: The beautiful and charming flowers of our gardens.

Infinitive moods, every part of speech used substantively, and adjectives expressing an epithet that makes of a common noun a proper name, have the article. Examples: *Le* boire, *le* manger, *le* je ne fais quoi. *Le* pour & *le* contre. *Le* oui & *le* non. *Les* fous inventent *les* modes; *les* sages s'y conforment. *La* jeune Philis. *Le* vieux Lucas. Alexandre *le* grand.

Numeral adjectives are used in French without the article, to particularise a king among those of the same name, and to quote the chapter of a book; whereas the ordinal number and the article is used in English. Examples: George trois, Louis quinze: George the third, Louis the fifteenth. Au premier livre de la Genèse, chapitre quatre: In the first book of Genesis, chapter the fourth.

Gender.

Gender of Substantives.

As there is no neuter gender in French, every object is either masculine or feminine. To distinguish the gender of substantives, they must be considered by the object which they represent, which is either a Substance, a Mode, or an Action.

Modes being the qualities of objects, considered abstractedly and as existing by themselves, are formed of adjectives, and are of the feminine gender : as, *Grandeur*, *longueur*, *justice*, *équité*, *piété*, *ferveur*. No exception but *heur*, happiness, with its two compounds *bonheur*, *malheur*.

Actional substantives are the result of verbs, but we must also consider as such every noun that hath an action for its principle, though there be no verb to express that action, as *incendie*, *paricide*, *crime*.

When actional substantives end in any termination but *ion*, *son*, or *e* mute, they are of the masculine gender. Examples : *Commencement*, *projet*, *abus*, *soupçon*, *sentiment*. Except *fin*, *loux*.

When they end in *ion*, *son*, or *e* mute, they are of the feminine gender. Examples : *Composition*, *supplication*, *comparaison*, *demangeaison*, *raison*, *connoissance*, *prévoyance*, *course*, *marche*.

Exceptions in actional nouns ending in *e* mute.

<i>ice</i> ,	Exercice, indice, office, sacrifice, supplice, service, préjudice.
<i>erce, oce</i> ,	Commerce, divorce, négoce.
<i>de ie</i> ,	Paricide, homicide, suicide, incendie.
<i>age</i> ,	Alliage, carnage, hommage, partage, badinage, mariage, ravage, brigandage.
<i>ige</i> ,	Prodige, vertige, prestige.
<i>ange</i> ,	Change, échange, mélange, songe.
<i>le</i> ,	Branle, soufle, monopole, scrupule.
<i>me</i> ,	Calme, charme, vacarme, crime, regime.
<i>ne</i> ,	Jeûne, prône.
<i>sque, gne</i> ,	Risque. Règne, signe.
<i>ble</i> ,	Comble, trouble, oprobre.
<i>cle, cre</i> ,	Miracle, massacre, sacre.
<i>re, dre</i> ,	Ministère, leurre, murmure. Ordre, désordre.
<i>tre</i> ,	Désastre, meurtre.
<i>te</i>	Prétexte, compte, mécompte, conte, doute, inceste, mérite, tumulte.

Substances are either the product of nature, or the works of art. Their gender cannot be known by their objective difference when they denote an inanimate object ; but by their termination, which is either an *e* mute, or not an *e* mute.

Substances that do not end with *e* mute are of the masculine gender. Examples : *Ratafia*, *rampart*, *café*, *miel*, *lit*, *fil*, *pavot*, *roc*, *suc*, *lut*, *portrait*, *bandeau*, *couteau*, *soleil*, *appareil*, *feu*, *lieu*, *toit*, *miroir*, *four*, *contour*, *cœur*, *pleurs*, *champ*, *banc*, *balcon*, *bâton*.

Exceptions

Exceptions for substances not ending in *e* mute.

<i>a</i> ,	Hart, part.
<i>é</i> ,	Clé, mer; and all those in <i>té</i> , <i>tié</i> ; except <i>été</i> , <i>côté</i> , <i>pâté</i> .
<i>i, o, u</i> ,	Fourmi, souris, brebis. Dot, mort. Glu.
<i>ai, au</i> ,	Chair, paix. Peau, eau, faux, chaux.
<i>eu</i> ,	Fleur, sueur, vapeur, humeur, couleur.
<i>oi</i> ,	Loi, soif, croix, poix, noix, fois, voix.
<i>ou</i> ,	Cour, tour, <i>building</i> , amours in the plural, taken for the passion, or the object.
<i>an, ent</i> ,	Maman. Dent.
<i>on</i> ,	Leçon, moisson, either the season or the fruit, and all in <i>ion</i> , except bastion, cotilion, pinion; all those in <i>son</i> when <i>s</i> is preceded by a vowel, except blason, frison, oison, tison, poison.
<i>aim</i> ,	Faim, peur, soif, are <i>affections</i> ; and not <i>substances</i> .
<i>ain</i> ,	Main.

Nouns of substances that end with two consonants and *e* mute, to make up the last syllable are of the masculine gender. I shall give here but two examples of each combination of that termination, but every exception in the list.

<i>ble, bre</i> ,	Cable, fable, marbre, timbre.
<i>cle, tre</i> ,	Cercle, cicle, sacre, sucre.
<i>dre</i> ,	Cadre, cedre, <i>foudre</i> , is both genders, but always masculine, when it means a man, or a wine-vessel.
<i>fle, fre</i> ,	Trêfle, busfle, fibre, soufre.
<i>gle, gre</i> ,	Sègle, ongle, aigle, vinaigre, tigre.
<i>ple</i> ,	Peuple; temple, <i>edifice</i> ; couple, <i>two persons united by love or marriage</i> ; un couple heureux: <i>but in any other sense it is feminine</i> , une couple d'oeufs.
<i>tre, vre</i> ,	Albâtre, théâtre, poivre, chanvre.
<i>pre</i> ,	Vide the exceptions below.

Exceptions for substances ending with two consonants and *e* mute.

<i>ble, bre</i> ,	Fable, étable, table, bible, gardenoble, chasuble, ténèbres, fibre, chambre, ombre.
<i>cle, cre</i> ,	Débauche, boucle, escarboucle, nacre, ancre, encre, ochre.
<i>dre</i> ,	Foudre, <i>thunderbolt</i> ; poudre, escadre, coriandre, hydre, cendre.
<i>fle, fre</i> ,	Nèfle, pantoufle, basfle, gofre.
<i>gle</i> ,	Règle, fangle, épingle, tringle; aigle, feminine in heraldry, and speaking of the Roman standards.
<i>ple</i> ,	Temple, part of the head.
<i>tre</i> ,	Dartre, martre; fenêtre, lettre, huitre, litre, mitre, vitre, loutre, poutre, montre.
<i>vre</i> ,	Chèvre, fièvre, lèvres, couleuvre; livre, a pound weight.
<i>pre</i> ,	All those in <i>pre</i> , are feminine, as lèpre, vèpres, câpre, except pampre, capre, a <i>ship</i> .

Substances

Substances that end with *e* mute, preceded either by a vowel or a diphthong, or else by *ch*, *gn*, *ll*, are of the feminine gender. Examples :

Allée, ondée, poupée, bouillie, toupie, rôtie, harpie, rue, roue, boue, haie, courroie, partie, chassie.

che, Hache, tache, méche, perche, corniche, affiche, torche, roche, cruche, bûche, mouche, fourche, hanche, manche, *a sleeve*.

gne, Campagne, montagne, châtaigne, ligne, besogne.

lle, Caille, paille, médaille, chandelle, écuelle, feuille, mamelle.

Exceptions for substances ending in *e* mute, preceded by a vowel, a diphthong, or *ch*, *gn*, *ll*.

ée Collisée, apogée, périgée, mausolée, caducée, trophée.

che, Panache, bardache, prêche, coche, ponche, dimanche; manche, *handle*.

gne, Peigne, cygne, *bird*.

lle, Cadrille, spadille, manille.

eye, Foye, *the liver*.

When a single consonant with *e* mute makes up the last syllable of nouns of substances, they are of the feminine gender. Here follow examples of each termination, the exceptions are after them.

be, Syllabe, barbe, jambe, gerbe, herbe, bribe, limbes, dobe, robe, bombe, bourbe, sorbe.

de, Arcade, rade, carde, hardes, moutarde, glande, bande, bride, ride, ode, corde, onde, sonde, période, *a phrase*.

fe, Agraffe, caraffe, coëffe, griffe, étoffe.

gue, Bague, dague, langue, digue, figue, ligue, morgue, églogue, épilogue, orgue.

le, Cabale, cigale, pile, école, rigole, bouffole, casserole; mule, *a slipper*, canule, spatule, épaule, meule, toile; voile, *a sail*.

ne, Aune, cabane, canne, soutane, carne, manne, aubaine, plaine, lanterne, garenne, futaine, veine, chaîne, racine, personne, *subst*.

pe, Cape, nape, râpe, carpe, harpe, écharpe, rampe, lampe, guêpe, serpe, taupe, trompe, loupe, croupe, troupe, soupe, hupe, guimpe.

que, Casaque, baraque, barque, marque, banque, hypothèque, colique, boutique, brique, relique, coque, nuque, perruque.

se, Casse, tasse, bafe, case, caisse, chaise, chauffe, panse, herse, chemise, devise, esquisse, rosse, ardoise, chose, *subst*.

- te, Datte natte, pâte, rate, cravatte, bête, belette, sonnette, tête, porte, botte, note, compôte, hotte, motte, brute, hutte, traite, meute.
- ce, Beface, face, glace, préface, race, farce, espèce, puce, source, once, ronce, pince.
- nge, Fange, frange, vendange, grange, vuidange, lozange, longe, éponge.
- are, Arrés, barre, mare, tare.
- ure, Bure, cure, bordure, moulure, tournure, morsure, rupture, dorure, peinture.
- iere, Bierre, carrière, aiguière, ornière, matière, frontière, civière.
- oure, Bourre.
- ve, Bave, cave, rave, fève, séve, lessive, rive, solive, alcove, guimauve, cuve, louve.
- xe, Taxe, syntaxe, annexe; parallaxe, l'Académie make it feminine, Boileau has made it masculine.
- Si Saturne à nos yeux peut faire un parallaxe. Épire 5. ver. 30.
- ze, Gaze, topaze, bize.

Exceptions for nouns of substances when the last syllable is made up with a single consonant and *e* mute.

- be, Astrolabe, monosyllabe, lobe, catacombes, globe, lombes.
- ce, Espace, commerce, puce; and all those in *ice*: except lice, cicatrice, matrice, milice, immondices, épice.
- de, Camarade, *both genders*, péricarde, code, épisode, exorde, coude, monde, prélude, garde, *soldier, one of the King's body guards*. période, *degree or point to which a thing may arrive*.
- fe, Greffe, *office*.
- ange, Ange, archange. lange, mélange, linge, finge; and all those in *ge*, not preceded by *n*; except plage, cage, rage, page *of a book*; marge, charge, auge, auberge, ferge, verge, fauge, neige, tige, loge, horloge, gorge, forge, courge.
- gue, Collègue, dogue, catalogue, monologue.
- le, Rôle, contrôle, mole, *of masonry*; préambule, vestibule, corpuscule, crépuscule, branle, faule, moule, *to cast in*; chambranle, voile, *a veil*.
- ne, *sme*, Prône, trône, antimoine, patrimoine, personne, *pronoun*; and all those in *sme*.
- pe, Agapes, jaspe, type, prototype, polipe, microscope, telescope, groupe, carpe, *part of the hand*.
- que, Cirque, disque, panégyrique, colloque, soliloque.
- sé, Vase, tarse, mouffe, *cabin boy*.
- are, Catarre, phare.
- ure, Augure.
- iere, Lierre, derrière, cimetière; and all those in *aire*, except affaire, chaire, grammaire, paire.
- te, Cornette, *officer*; trompette, *the person who sounds it*; and all those in

ite, }
ite, } except { épacte, collecte, secte.
ste, } { élite, guérite, pite.
 } { peste, veste, liste, pisté, poste, messenger, or the
 } { hourse.
ute, } { no exception.
ve, Conclave, fleuve, élève, convive.
axe, Axe, sêxe, équinoxe, luxe.
ze, Bronze.

Note. *Me*, not preceded by *s*; *re*, not preceded by *ai*, *a*, *u*, *ie*, *eu*; and *phe*, whatever combination precedes it, are so equally divided between the two genders that the dictionary is the only sure guide.

Particular Observations.

The names of dignities in both Church and State, have their feminine as follows :

In the State.

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
Empereur,	Impératrice.	Vicomte,	Vicomtesse,
Sultan,	Sultane.	Marquis,	Marquise.
Roi,	Reine.	Baron,	Baronne.
Prince,	Princesse.	Seigneur,	Dame.
Electeur,	Electrice.	Chevalier,	} No feminine,
Duc,	Duchesse.	Ecuyer,	
Comte,	Comtesse,		

In the Church.

<i>Masc.</i>	<i>Fem.</i>
Pape,	Papesse Jeanne.
Cardinal,	} No feminine.
Archevêque,	
Evêque,	
Archiprêtre,	
Doyen,	} Chanoinesse.
Chanoine,	
Prieur,	Prieure.
Prêtre,	Prêtresse,
Moine,	None.
Diacre,	} No feminine,
Soudiacre,	
Clerc.	

In the Law.

<i>Masc.</i>	<i>Fem.</i>
Chancelier,	Chancelière.
Juge,	No feminine.
Conseiller,	Conseillère.
Avocat,	Avocate.
Procureur,	Procureuse, <i>his wife</i> .
Greffier,	Greffière.
Sergent,	} No feminine.
Huissier,	
Recors,	} <i>Note</i> , Conseillère, Avocate, Procureuse, Greffière, are said by way of contempt, and in jest.
Gouverneur,	Gouvernante.
Maréchal,	Maréchalle.

II. The names of trades and occupations of men, generally end in *er*, *eur*, or *e* mute. Those in *er*, make their feminine by adding *e* mute to the masculine : as Boucher, bouchère ; perruquier, perruquière ; as in these verses of Boileau's *Lutrin*, Cant. 1, v. 215.

On se tait, & bien-tot on voit paroître au jour
 Le nom, le fameux nom du Perruquier l'Amour ;

Ce nouvel Adonis à la blonde crinière,
Est l'unique souci d'Anne sa *Perruquière*.

Those in *eur*, generally change *r* into *se*: as *Brodeur*, *brodeuse*; *blanchisseur*, *blanchisseuse*; *doreur*, *doreuse*; except *acteur*, *actrice*; *protecteur*, *protectrice*, and a few more.

Those in *e* mute serve for both men and women: as *Aubergiste*, *peintre*, *dentiste*.

III. The infinitive mood, and other words used as substantives, are of the masculine gender: as *Le boire*, *le manger*, *le lever*, *le coucher*, *le dormir*, *le savoir*, *le oui*, *le non*, *le je ne fais quoi*.

IV. All adjectives substantively used are of the masculine gender; provided they are not used relatively: *Le grand*, *le beau*, *le sublime*, *le merveilleux*, *le blanc*, *le noir*, *le verd*, *l'asur*, *le bon*, *le meilleur*, *le pire*: when, they are relatively used, they are of the gender of their antecedent.

V. The metals are masculine, *l'or*, *l'argent*, *le cuivre*, *l'airain*.

VI. The elements; two masculine, *le feu*, *l'air*: two feminine, *la terre*, *l'eau*.

VII. The winds masculine; except *la bize*.

VIII. The seasons masculine; except *automne*, in *prose*.

IX. The words that signify the parts of the body, and end with *e* mute, are feminine, except *le pouce*, *le coude*, *le carpe de la main*, *le ventre*, *l'ongle*, *le foye*. Those that do not end with *e* mute, are masculine, as *le dos*, *le pié ou pied*, *le bras*; except *la main*.

X. The names of trees, of whatever termination, are masculine: as *le chêne*, *le saule*, *le noyer*, &c.

Tous ses bords sont couverts de saules non plantés,

At de noyers souvent du passant insultés. Boileau, Ep. 6. v. 12.

The names of fruits are feminine: *la Pomme*, *la Poire*, *la Noix*: except *le Raisin*, *le Pavi*, ou *Pavie*, *le Citron*, *l'abricot*, *le Marron*.

XI. The names of pulse, pot-herbs, roots, and garden stuff, when they end with *e* mute, are feminine, *la fève*, *la laitue*, *la rave*; except *le concombre*; when they do not, they are masculine: as *le pois*, *le choux*, *le panais*, *le navet*, *le melon*.

XII. The names of fishes, reptils, birds, insects; when they end with *e* mute, are feminine; not with *e* mute, are masculine. Examples: *La baleine*, *la truite*, *la carpe*; *le dauphin*, *le brochet*, *le gougeon*; *la couleuvre*, *la vipère*; *le serpent*, *l'aspic*, *le crapaud*; *la corneille*, *la grue*; except *aigle*; *le corbeau*, *le hibou*, *le faisan*; except *la perdrix*; *la mouche*, *l'abeille*, *la guêpe*, *l'araignée*, *la chenille*; *le frêlon*, *le taon*, *le papillon*.

Tel par sa pente naturelle,

Par une erreur toujours nouvelle,

Quoiqu'il semble changer son cours,

Autour de la flamme mortelle,

Le Papillon revient toujours. Gresset.

C H A P. II.

Place of the Adjectives before or after their Substantives.

I. **A**L L pronominal adjectives are placed before the substantive, and exclude the article ; except these four, *un, tout, même, autre*.

Un requires the article, when it is substantively used in apposition to *autre* ; as *l'un & l'autre*, the one and the other.

Tout requires the article after it, and sometimes it has none ; as *tout le monde* : all the world, every body. *J'ai tout vu* : I have seen all ; *tout* is also a substantive ; *le tout*, the whole.

Même, autre, will admit the article before them ; as *le même homme* : the same man. *L'autre femme* : the other woman : when *même* is after a substantive or pronoun, it hath no article ; as *l'homme même, moi-même* : the man himself, myself.

II. Numeral adjectives of number, are placed before all substantives ; those of order, are placed before substantives common nouns, and after substances, proper names ; as *Le premier homme fut le premier pécheur* : The first man was the first sinner. *George premier, Henry quatre* : George the first, Henry the fourth ; we say, in quoting an author, *dans saint Thomas chapitre premier*.

III. Verbal adjectives formed of the participle, are always placed after the substantive ; those formed of the gerund, are seldom put before the substantive : *Un homme aimé, une femme abandonnée, un lion rampant, caractère divertissant, de riantes images*.

IV. Nominal adjectives which denote those qualities that affect the senses, are always placed after the substantive ; as *vase rond, habit rouge, herbe amère, voix harmonieuse, odeur suave*.

Those of nation, are put after the substantive ; as *politique Angloise, mode Française, musique Italienne*.

Those that proceed from some operation, or some effect, go also after the substantive ; as *mot expressif, lieu accessible, magistrat électif, affaire couteuse, procès ruineux*.

Those that denote a quality relative to the nature, or to the sort, which the substantive is of, are also placed after the substantive ; as *sens grammatical, mot adverbial, acte authentique, discours diffus, sermon pathétique*.

Those

Those that are expressive of the moral qualities, either good or bad, such as aimable, admirable, abominable, charitable, fidèle, cruel, avare, timide, humble, fier, prudent, &c. These have no fixed place; that depends upon the taste of the orator, who must consult the clearness of the sense, and the harmony of the discourse.

The ten following adjectives go before the substantive, beau, bon, bel, grand, gros, saint, petit, jeune, vieux, vieil : beau, jardin, bel homme, beau garçon, grand capitaine, gros arbre, saint homme, petit animal, jeune enfant, vieux pécheur, vieil usurier.

Yet in a comparison, or in an enumeration of several qualities, they may be put after the substantive, as for example :

Un jardin plus beau que celui de Versailles.

Un Capitaine aussi grand que César.

Une femme belle, grande, jeune, & aimable.

There are some nominal adjectives, which change their signification, being placed before or after the substantive; here follow examples of the major part of them.

Galant homme : A gentleman. Homme galant : A spark. Un pauvre homme : A poor man that wants parts, whom one pities. Homme pauvre : He that wants riches. Un honnête homme : A gentleman, a man of probity, whose birth, education, and behaviour are above the vulgar. Un homme honnête : A polite man. Un vilain homme : A man disagreeable by slovenliness, figure, behaviour or vices. Un homme vilain : One that is sordidly covetous. Un homme grand : A tall man. Un grand homme : A man of superior merit. If after *grand homme* some bodily qualities are added, then *grand homme* means a tall man. Un gentilhomme : A gentleman. Un homme gentil : A pretty or sprightly man. Un homme plaisant : A merry, agreeable man. Un plaisant homme : A ridiculous, impertinent man. Un homme franc : A sincere man. Un franc pédant : A meer pedant. Les honnêtes gens d'une ville : The people of fashion, the good company of a town. Les gens honnêtes : Civil people. Une femme sage : A modest, prudent woman. Une sage-femme : A midwife. Une cruelle femme : One that is not affected by the solicitations of her lovers. Une femme cruelle : One that endeavours to do mischief. Une grosse femme : A bulky woman. Une femme grosse : A woman with child. Un furieux animal : A large bulky animal. Un animal furieux : A fierce wild animal. Une certaine nouvelle : A sort of news. Une nouvelle certaine : Sure news.

La vertu d'un coeur noble est la marque certaine. Boileau, Sat. V.

Un coup mortel : A deadly blow. Un mortel ennemi : A great enemy. Boileau étoit le mortel ennemi du faux : Boileau was the great enemy of false wit. Il y a trois mortelles lieues d'ici là : It is three long leagues from hence there. l'Abbé d'Olivet.

C H A P. III.

Remarks on the Participle.

WE have seen that in the compound tenses of passive, and transitive-neuter verbs, the participle takes the number and gender of the nominative case, being, as it were, an adjective to it. On the contrary, in the compound tenses of reflected verbs, the participle takes the number and gender of the accusative, and not of the dative case; and the reason of it is because that accusative is governed of, and precedes the participle, being its immediate object, and the participle an adjective to that object.

For the same reason the participle of active verbs takes the number and gender of the accusative case which it governs, when that accusative is placed before it, the participle being likewise an adjective to its object; this is without any exception, as will appear from the following examples taken out of the most eminent French authors.

1. La froideur *qu'avoient témoignée* les tribuns déconcertoit ses vues. Vertot Rom. Revol. Vol I. p. 249.

2. Sur quoi je vous ferai souvenir d'une petite Histoire, *que m'a contée* un de vos amis. Racine, Lettre I. p. 25.

3. Il ne peut rien offrir aux yeux de l'univers.

Que de vieux parchemins qu'ont épargnés les vers. Boileau, Sat. V. ver. 16.

4. C'est ordinairement la peine *que s'est donnée* un auteur à limer & perfectionner ses ouvrages, qui fait que le lecteur n'a point de peine en les lisant. Boileau, p. 35.

5. Mais comment retrouver l'endroit où *s'est glissée* la première erreur? Helvetius, de l'esprit. Vol. I. p. 43.

6. J'en appelle à l'expérience, quels nouveaux systèmes ont *imaginés* les défenseurs modernes de l'Athéisme? Bougainville secrétaire de l'Académie des descriptions & Belles-lettres, préface de l'Anti-lucrèce, p. 62.

7. Convenez que nous *nous sommes vus* maîtres de Pinde. Tourreil 1 Philip. p. 2.

8. C'est que la plupart de ceux qui *se sont rendus* dignes des plus grands éloges, y sont oubliés. Folard, préface de Polybe.

9. Je puis garantir tout ce que j'ai vu; j'ai pris toutes les mesures *que j'ai crues* nécessaires pour n'être pas trompé sur les faits

que je ne pouvois pas voir. Remarques sur l'Histoire de Charles XII. Par Mr. de la Mottraie, p. 196. 1740.

10. La Grèce en ma faveur est trop inquiétée,
De soins plus importans je l'ai *crue* agitée, Racine, Andromaque, Act 1. Scene 2. ver. 32.

11. Mais étoit-il le maître de régler à son gré des mouvemens *que* lui-même avoit *rendus* fougux. Bougainville, Anti-Lucrèce, Vol. 1. p. 156.

In such phrases as the above, the participle is used in a double capacity; in the first, it makes up the compound tense of the verb, and places the action in a time past; in the second, it is an adjective to the pronoun which it governs as its accusative case. The addition of another adjective to that accusative, does not hinder the concordance of the participle, because many qualities being attributed to the same object, hinder not one another from coinciding with it, as it appears in the 7. 8. 9. 10. and eleventh example above.

The concordance of the participle takes place in the following phrases, because we shall find, that in them, it governs the preceding accusative, and is an adjective to it.

Elle s'est *laissée* mourir,

Je les ai *vus* venir

On les a *contraints* de marcher.

In these examples the infinitives mourir, venir, marcher, are neuter verbs that cannot govern the accusatives *se*, *les*, nor indeed any accusative whatever.

When the pronoun in the accusative case is not governed by the participle, but by another verb, the participle does not take the number or gender of the pronoun; because as it does not govern it, it ceases to be any longer an adjective to that pronoun, as in the following phrases:

1. Les peines *qu'on* a voulu *qu'il* *subît*.
2. Les affronts *qu'on* lui a fait *éviter*.
3. Les embarras *qu'on* a craint *d'avoir*.
4. Les règles *que* j'ai recommandé *d'observer*,
5. Elle s'est *laissée* *tromper*.
6. J'ai dit les raisons *que* j'ai pu.
7. Il a lû tous les livres *qu'il* a voulu.

In the five first of the above examples, the accusatives *que*, *se*, are governed of the infinitives subir, éviter, avoir, observer, tromper, that are active verbs; in the two last, the *que*, is governed of the infinitives dire, lire, that are understood.

It is for the same reason we say of a Lady who was painting or singing:

Je l'ai *vue* peindre,

Je l'ai *entendue* chanter.

But of one sitting for her picture, or of a song we hear sung:

Je l'ai *vu* peindre,

Je l'ai *entendu* chanter.

In

In the two first the participles *vue*, *entendue*, govern the pronoun *la*.

Je l'ai *vue* qui peignoit.

Je l'ai *entendue* qui chantoit.

In the two last, the infinitive mood governs the pronoun.

J'ai *vu* qu'on la peignoit,

J'ai *entendu* qu'on la chantoit.

In the deponent verbs, the participle *fait* is indeclinable, because in that sense, it is an auxiliary verb, always followed by an infinitive mood, either active or neuter. When it is active, it governs the pronoun, and the expression is active in words, passive in sense.

La maison *que* j'ai *fait* bâtir,

Les lettres *que* vous avez *fait* écrire.

When it is neuter, the pronoun is agent of the action expressed by the infinitive mood, and the participle is no adjective to it, and consequently not declinable.

Les criminels *qu'on* a *fait mourir*,

Les difficultés *qu'on* a *fait nître*, je *les* ai *fait évanouir*.

The participle of impersonal verbs is always indeclinable.

Les chaleurs *qu'il* a *fait* pendant cet été.

To this general and invariable rule of the participle, taking the number and gender of its preceding accusative case, when it governs it; many exceptions were formerly made by eminent grammarians, such as Vaugelas, Corneille, Régnier, &c. Some would have it that when the nominative case followed its verb, the participle ceased to be declinable, and they would write, *les pienes que m'a donné cette affaire*; instead of *données*; others, that when another participle, an adjective, or a substantive adjectively used, followed the participle, it ought to be indeclinable, and they would write thus:

La désobéissance s'est *trouvé* montée; instead of

La désobéissance s'est *trouvée* montée.

Cette ville que le commerce a *rendu* puissante; instead of

Cette ville que le commerce a *rendue* puissante.

Les ennemis nous ont *rendu* maîtres; instead of

Les ennemis nous ont *rendus* maîtres.

All allow the participle to be declinable in the following phrases:

Elle est *venue* nous voir,

Elle est allée se plaindre.

But some would have it indeclinable when the pronouns *nous*, *se*, are placed before the auxiliary *est*, thus:

Elle *nous* est *venu* voir,

Elle s'est *allé* plaindre.

But those exceptions are all of them over-ruled; the opinion of the Academy, that of the best grammarians, and the practice of the most eminent writers in both prose and poetry, make the participle declinable: 1. In the transitive-neuter verbs, because it is an adjective to the nominative case: 2. In the active verbs, when the accusative precedes, and is governed of the participle: 3. In the reflected verbs, when the identical pronoun is in the accusative case, because

because in these two last instances the participle is an adjective to that accusative, and the addition of another participle, adjective or substantive adjectively used, does not hinder the first adjective from coinciding with its object; this is the opinion of the Abbé d'Olivet, *Essais de Grammaire*, p. 211. The Abbé Girard, *Vrais principes*, p. 318. The Abbé Froment, *Réflexions sur les fondemens de l'art de parler*, p. 233. Mr. Duclos, secrétaire perpétuel de l'Académie Française, *Remarques sur la grammaire générale de Port-Royal*, p. 202. and the practice of the most eminent French writers, either Philosophers, Poets, Orators, or Historians.

C H A P. IV.

Prepositions before the Infinitive Mood.

THE following verbs, pouvoir, vouloir, savoir, devoir, croire, penser, (in the signification of, to believe, to be on the point of, or likely to) prétendre, aller, envoyer, paroître, ôser, s'imaginer, il faut, il vaut mieux; avoir beau, (in vain, to no purpose,) venir; may be considered as so many auxiliaries, which, as they denote a mode of action, have an immediate relation with an infinitive mood, and naturally coalesce with it, without any preposition, the two events which they present, forming one compleat sense, and having only one agent. Examples: Je puis réussir; tu veux étudier; il fait lire; elle doit aimer; nous croyons bien faire; vous avez pensé tomber; ils prétendent gagner; vous allez voir; envoyez les chercher; il paroît avoir peur; tu oses m'attaquer; il s' imagine perdre, il vaut mieux attendre; il faudra partir; vous avez beau faire, je viens finir.

Note, *Venir* admits of the prepositions *de*, *à*, *pour*, before the following infinitive; but in different senses; with *de* it denotes an action just over; as Je viens *de* finir: I have just done. With *à*, an uncertainty; Si je viens *à* vous voir: If I chance to see you. With *pour*, the motive or intention; Je viens *pour* vous voir: I come to see you.

The most general and common use of prepositions, in modern languages, is to denote the various relations that may be established between words that have no variation in their termination to signify such relations. Among these various relations denoted by prepositions, the learned Mr. Harris says very judiciously, there appear to be two principal ones. The first is the point which something else commences from; as the goodness *of* God: the

L

Son

Son of a Father. The second is, the term or end, which something else tends to ; as by study and application men come to know.

Now, how the prepositions *de*, *à*, *pour*, denote one or the other of these two relations before an infinitive mood in the French Language, I will attempt to shew, by the following observations:

De is used before an infinitive mood on the following occasions :

First. When the infinitive is the object of a preceding verb, and may be considered as its accusative case : as, Je vous ordonne *de venir* ; I order you to come. Vous achevez *d'écrire* : nous craignons *de parler* : ils ont résolu *de venir* : vous refusez *de nous voir*.

Secondly. When the infinitive mood is the subsequent object, expletive of the pronoun *il*, in impersonal verbs: as *Il convient de parler*: It is convenient to speak. *Il suffit de vous entendre*. *Il importe de considérer cette affaire*. *Il est juste de rendre à César ce qui appartient à César*. *Il est important de se tenir sur ses gardes*. *Il est agréable de passer la vie avec des gens polis*.

By inverting the above examples, the truth of the observation will appear. Parler convient : vous entendre suffit : considérer cette affaire importe : rendre à César ce qui appartient à César est juste : se tenir sur ses gardes est important : passer la vie avec des gens polis est agréable. In the inversion, the impersonal pronoun *il*, and the preposition are left out, because the infinitive becomes the nominative, which admits of no preposition.

Thirdly. When the infinitive specifies a preceding substantive by its sort, but not by its use. *L'art de parler*: The art of speaking. *La manière de penser*. *J'ai besoin de boire*. *Mon unique soin a été de pourvoir à votre salut*. *J'ai envie de le voir*.

Fourthly. When the infinitive mood is the term of a comparison. Il est plus difficile de se taire que de parler. Il n'est rien de tel que de vivre avec des gens polis. Sometimes the first part of the comparison is understood, but without changing the rule. Ex.

Il n'est que *de* se présenter hardiment.

Il n'est que *de* faire son devoir.

wherein *rien de tel* is understood.

Fifthly. When the infinitive mood is the antecedent of the impersonal *c'est*, and is placed after its subsequent. Examples :

C'est aimer véritablement quelqu'un que de le reprendre de ses fautes. C'est témérité, non courage, que d'exposer sa vie mal-à-propos. If we follow the natural order, *que de* will be left out : *reprendre quelqu'un de ses fautes, c'est l'aimer véritablement.*

Lastly. When the infinitive is connected with the preceding sentence by *que* a conjunction.

Il faut penser avant *que* de parler.

Il faut penser avant *de* parler.

Vous ne réussirez pas à moins { que d'avoir des amis.
d'avoir des amis.

From the above, we see that on many occasions the *que* may be left out, but not the preposition before the infinitive mood. The reason of this seems to be, that conjunctions only connect the differ-

different members of a phrase, or the different phrases of a period, when the actions are appropriated to agents; but an action in the infinitive mood not being appropriated to any agent, cannot be connected by a conjunction alone, and therefore requires a preposition.

à is used before an infinitive mood, on the following occasions, either after substantives, or verbs.

à After Substantives.

I. When the preceding substantive is the patient of the subsequent action. Examples: Fille *à* marier. Maid to be married. Terre *à* vendre. Bois *à* bruler. Homme *à* éviter. Fruit bon *à* manger. Arbre *à* planter. Coquin *à* pendre. Lettre *à* écrire. Je n'ai rien *à* faire. J'ai beaucoup *à* craindre, peu *à* espérer. C'est une chose facile *à* comprendre, difficile *à* exécuter, belle *à* voir.

II. When the preceding substantive is the agent of the subsequent action. Examples: Voilà un valet *à* tout faire. A servant to do every thing. Une affaire *à* vous ruiner. Un remède bon *à* purger. Cet homme est prompt *à* s'enflammer, prêt *à* obéir, enclin *à* mal faire. C'est une personne *à* vous jouer un mauvais tour. C'est une entreprise *à* vous ruiner. Vous parlez de manière *à* tout gâter. Vous tirez *à* tout rompre. Je suis disposé *à* vous servir. Il est encore *à* commencer. Le jour *à* venir.

III. When the infinitive specifies a preceding substantive, not by the sort which it is of, but by the use made of it: as Table *à* jouer. Table to play with. Bassin *à* laver les mains. Bois *à* bâtir. Plume *à* écrire. Salle *à* manger. Verre *à* boire.

à After a Verb.

I. When the infinitive is the end of the preceding verb, and may be considered not as its accusative, but dative case: as Je me dispose *à* vous servir: I prepare myself to serve you. Il se prépare *à* partir. Je me suis engagé, Maître Jâques, *à* donner *à* souper. Vous obligez-vous *à* faire tous les frais de ces deux mariages. J'obligerai le voisin le Picard *à* se charger de les conduire.

II. After the verb *être* used in the signification of *appartenir*; to be one's turn, business, or part. Examples: C'est au juge *à* prononcer. It belongs to the judge to decide. C'est *à* vous *à* jouer. C'est *à* lui *à* prendre ses sûretés. C'est bien *à* toi, pendard, *à* me demander des raisons. Moliere, l'Avare.

III. When the infinitive is a simultaneous circumstance, and can be translated into English by the gerund, and the preposition *in*. Examples: Je passe le tems *à* lire. Elle s'amuse *à* badiner. Votre fluxion ne vous sied point mal, & vous avez grace *à* tousser. Moliere, l'Avare. Je voudrois que vous eussiez vû le ravissement où elle étoit *à* m'entendre parler de vous. Ibid.

Il se tue *à* rimer, que n'écrit-il en prose? Boileau, Sat. 9.

Et comme un gras chanoine, *à* mon aise & content,

Passer tranquillement, sans souci, sans affaire,

La nuit *à* bien dormir, & le jour *à* rien faire. Boileau, Sat. 2.

IV. After the verbs *enseigner, apprendre, montrer*, *à* is put before the following infinitive, and may be translated *how*. Ex. Il leur apprit *à* se retrancher, *à* choisir & *à* disposer un camp. Grandeur des Romains. Il leur enseigne, il leur montre *à* écrire : L'Académie. He teaches them how to write.

Remarks on à, de, after the infinitives obliger, commencer.

When *obliger* signifies to do a kindness, it requires *de*, when to force, bind, or engage, in an active sense, it requires *à* before an infinitive ; therefore the same sentence may have two meanings by the change of the preposition ; as for example :

Vous m'obligerez *de* lui parler.

You will oblige me by speaking to him.

Vous m'obligerez *à* lui parler.

You will force me to speak to him.

I said in the active sense ; because in the passive, *de* is used with propriety even when *obliger* is used in the sense of, to force, bind, or engage : as

Vous êtes obligé *de* le voir.

You are obliged to see him.

Nous sommes obligés *de* faire de grandes dépenses.

We are forced to be at great expences.

Yet we find *de* and *à* in this case used promiscuously, by Montesquieu, in the same sentence ; but that excellent writer seems to have made use of *de*, on that occasion, only to avoid the bad sound of two *à*'s coming together.

“ Carthage reçut la paix, non pas d'un ennemi, mais d'un maître ; elle s'obligea *de* payer dix mille talens en cinquante années, *à* donner des otages, *à* livrer ses vaisseaux & ses éléphants, *à* ne faire la guerre *à* personne sans le consentement du peuple Romain.” *Grandeur des Romains*, chap. 5. p. 30.

After *commencer*, I find *de* and *à*, used indifferently by the Academy in their Dictionary ; Commencer *à* bâtir, *à* diner. Il commence déjà *à* faire jour. Il commença *à* pleuvoir quand ils partirent. Il avoit commencé *d'*écrire sa lettre. Je n'ai pas encore commencé *de* lire votre livre. Il commençoit *d'*ouvrir la bouche.

Pour, before an infinitive mood, causes no difficulty. It denotes either the motive of the action expressed by the infinitive : as, Il faut manger *pour* vivre, & non pas vivre *pour* manger. Molière, l'Avare. Or else a false pretence to some ability ; as in the following verses, wherein *pour* is used in both significations.

Mais je ne puis souffrir qu'un esprit de travers,

Qui *pour* rimer des mots, pense faire des vers.

Se donne en te louant une gêne inutile ;

Pour chanter un Auguste il faut être un Virgile.

Boileau, discours au Roi.

C H A P. V.

Remarks on the Prepositions.

PREPOSITIONS, as has been said before, denote relation in general ; each a particular one, which it establishes between two words that have, by themselves, no such relation with each other ; they are more significant when joined to the word which they affect ; they determine, jointly with it, the idea in which the preceding word is to be taken, by connecting with it that of the following word ; in so much, that out of two general ideas, there results one that is particular, fixed and determinate.

Tho' the relations which prepositions establish between words be extremely numerous, yet there are but very few words to denote or express them all. For which reason it happens sometimes that a single preposition represents many relations, oftentimes very opposite to each other. Nevertheless, as the meaning of prepositions is more evident when they are joined with their co-relative object, so generally it is easily understood by the context, except those of the last class on certain occasions, which will be taken particular notice of.

There are in the French language thirty-four prepositions, divided into seven classes. Every class hath a general idea common to all the prepositions of that class ; each preposition denotes some particular idea, accessory to the general one, something like the different shades of the same colour. These general ideas are, I. Place. II. Order. III. Conformity. IV. Separation. V. Opposition. VI. Destination. VII. Sort, Specification, or Circumstance.

I. There are eight Prepositions that denote Place.

chez, at the house of, among.
dans, into, in.
sous, under.
sur, upon.

devant, before.
derrière, behind.
parmi, among, amongst.
vers, towards.

Remarks.

Chez, is applied to persons only, and denotes an idea of habitation, either as a private dwelling, or a country, in general : venez
c diner

diner *chez* moi : Come to dine at my house. *Chez* les premiers Romains les femmes ne buvoient point de vin : Among the first Romans women drank no wine. *Dans* requires always the article or the equivalent of it before the substantive which it affects. Entrez *dans* la maison. The six other prepositions of this first class require no remarks.

II. Four prepositions only denote the order of either Time or Place : they admit of no difficulty.

avant, *before*.
après, *after*.

| entre, *between*.
| depuis, *since*.

III. There are eight prepositions of union or conformity :

avec, *with*.
suivant, *in conformity, following*.
selon, *according to*
par, *by*.

| outre, *besides*.
| pendant, *while*.
| durant, *during*.
| moyennant, *by means of*.

Remarks.

Suivant, selon, seem to have this difference between them ; *sui-*
vant denotes a conformity, a practice, general and more indis-

pensable ; *selon* marks something more particular, and uncertain, often depending on the opinion of persons, or the consequence of particular things : as
J'agirai *sui-*
vant les lois : I shall act conformably to the laws.
J'agirai *selon* les ordres que je recevrai de vous. En fait de religion on doit agir *sui-*
vant l'Evangile ; & se comporter dans le monde *selon* les personnes, les tems, & les lieux. *Suivant* is more general, *selon* more particular.

Pendant, durant, both unite time, with this difference ; *durant*, adopts the duration of a whole period ; *pendant* only a part or division of it : as in this example :

Ils se sont tenus cantonnés *durant* toute la campagne, excepté quelques excursions qu'ils ont faites *pendant* les chaleurs.

Durant is more general ; *pendant* more particular ; therefore we may say, *pendant que*, not *durant que* ; on the contrary we say, *sa vie durant*, but never, *sa vie pendant*.

IV. We have but four separative prepositions.

sans, *without*.
excepté, *except*.

| hors, *save, out*.
| hormis, *except, but*.

Remarks.

Hors seems more in its place applied to things : *hormis*, to persons. Examples :

Les Quakers embrassent toutes sortes de professions, *hors* l'église, l'épée & la robe : Quakers follow all professions, *save* the Church, the Army, and the Bar. Il a tout abandonné *hormis* sa maîtresse : He has forsaken every thing but his mistress.

Hors,

Hors, is also applied to the exclusion of place and time, then it requires *de* after it: as *Hors de la ville*: Out of the town. *Hors d'ici tout à l'heure*. Moliere, l'Avare: Out from hence immediately. *Cela est hors de saison*: This is out of season.

Sans, excepté, require no remarks.

V. There are three oppositive prepositions: viz.

contre, <i>against, contrary to.</i>	| nonobstant, <i>notwithstanding.</i>
malgré, <i>in spite of.</i>	

Remarks.

The differences between the prepositions of this class are the following:

Contre, shews an opposition against the opinion, the conduct, or the person; or else a proximity of place; so it may affect things, persons, or place. Examples: *Le courtisan agit souvent contre sa conscience*: The courtier often acts against his conscience. *Cela est contre le bon-sens*: That is contrary to good sense. *Il faut marcher contre les ennemis*: We must march against the enemy. *Sa maison est contre la mienne*: His house is close to mine.

Malgré denotes an opposition without effect, it is applied to persons and things, but neither to place nor time. Examples:

Vous avez fait cela malgré moi: You have done that in spite of me. *Je l'ai reconnu malgré l'obscurité*: I knew him notwithstanding it was dark.

Nonobstant denotes a vain opposition against some action; it affects things, not persons. Example: *Sans respect pour les temples le scélérat y commet le crime nonobstant la sainteté du lieu*: Without any respect for temples, the villain perpetrates crimes in them, notwithstanding the holiness of the place. *Ce qui sera exécuté nonobstant opposition ou appellation quelconque*: Terms of law: which shall be executed notwithstanding any opposition, or appeal whatever.

VI. There are three prepositions that shew destination.

envers, <i>towards.</i>	| pour, <i>for.</i>
touchant, <i>concerning, regarding.</i>	

Remarks.

These propositions determine the word which they affect to be the end which the action antecedent to them tends to, but in different acceptations.

Envers affect persons, and only in respect of the behaviour of one towards another. Examples: *Cet homme en agit mal envers ses amis*: This man behaves ill towards his friends.

Quelque tort qu'une dame ait envers un homme, il ne doit jamais manquer de politesse envers elle.

Touchant,

Touchant denotes the end of a discourse concerning things, seldom persons. Examples: Ce que vous m'avez dit *touchant* cette affaire ne l'a point éclaircie. Il est rare que les controverses *touchant* la Religion, ramènent les deux partis à une même opinion.

Pour denotes the end, motive, project, price or action; as in these examples: Le vrai héros se sacrifie *pour* sa patrie & *pour* la gloire. Il faut manger *pour* vivre, & non pas vivre *pour* manger. Vous l'aurez *pour* un écu. Je suis venu *pour* vous voir, & non *pour* vous incommoder.

The seventh and last class of prepositions contains only three, *à, de, en*, called specifick.

Besides the idea of origin from whence something else takes its rise, and that of end or term which it tends to, denoted by *de, à*, these two prepositions determine again, jointly with the word which they affect, the sort which the preceding word is of, or else the modification of a preceding action; in which sense they express a sort of adjective or adverbial expression, which no word in the class of adjectives or adverbs can rightly signify.

And here we may mark the difference between the English and the French language; for the ideas are the same, but the manner of expressing them is different. In English an adjective termination is given to a substantive: as, a wooden leg, a brasen front: more frequently the substantive, without any alteration, takes the place and signification of an adjective, and denotes different qualities: as corn fields, corn chamber, corn merchant; fruit tree, fruit shop, fruit basket, fruit woman, fruit garden; even two substantives specify a third: as brass tea kettle, silver tea spoon, china coffee cups. In French the same ideas are denoted by one of the prepositions of this class, joined to a substantive, or the infinitive mood of a verb. It is in this sense that the prepositions *à, de, en*, are specificks; that is, they determine the sort which the preceding substantive is of; and that too, by a great multiplicity of relations, which paint the object in a prodigious variety of drapery and colours, if I may be allowed the expression, which it is not less necessary than difficult to understand. I will endeavour to explain, at least, the major part of them by the following observations:

à with the word which it affects, forms adjective expressions which denote the sort the preceding object is of.

I. By the structure; *à* is instead, and in the signification of *avec*. Examples: Table *à* pieds d'aigle: Claw feet table. Instrument *à* cordes: Stringed instrument. Lit *à* quatre colonnes: Four posted bed. Couteau *à* deux tranchans: Two edged knife. Maison *à* quatre chambres de plein pied: A house *with* four rooms on a floor.

II. By the distinctive mark of the rank, office or dignity; *à* is instead of *avec*. Examples: Huissier *à* verge: Tip staff officer. Président *à* mortier: Officer something like one of the twelve Judges. Duc *à* brevet: Duke by patent. Officier *à* hausse-cou or col: Gorget

Gorget officer. *Gens à longue robe* : Gentlemen of the long gown.

III. By the moving cause; *à* for *avec*. Examples: *Moulin à vent* : Wind mill. *Arme à feu* : Fire arm. *Machine à ressort* : Spring engine. *Chaise à quatre roues* : Four wheel chaise. *Carrosse à six chevaux* : Coach and six.

IV. By the ornament; *à* for *avec*. Examples: *Canne à poignée d'or* : Cane with a gold head. *Chapeau à point d'Espagne* : Hat with a Spanish lace. *Chapeau à plumet blanc* : Hat with a white feather. *Table à tiroir* : Drawer table. *Bonnet à aigrette* : Feathered cap. *Tabatière à charnière d'or* : Gold hinged snuff box.

V. By the growth or production; *à* in the signification of *pour*. Examples: *Pais à pâturages* : Grazing country. *Terrain à safran* : Saffron ground. *Côteau à vignoble* : Vine yard hill. *Canton à minéraux* : Mineral soil. *Pais à cidre* : Cider country.

VI. By the use made of the preceding substantive; *à* for *pour*. Examples: *Cuillier à café* : Coffee spoon. *Bassin à barbe* : Shaving basin. *Moulin à poudre* : Powder mill. *Verre à bière* : Beer glass. *Sac à charbon* : Coal sack.

VII. By the price; *à* in the signification of *pour*. Examples: *Vin à quarante sous la bouteille* : Wine at forty pence a bottle. *Place à six francs* : Place at six livres. *Etoffe à dix-huit francs* : Cloth at eighteen livres.

VIII. By what the preceding substantive can contain; *à* for *pour*. Examples: *Voiture à six places* : Carriage for six. *Chaise à deux* : Chaise for two. *Ecurie à six chevaux* : A six stall stable. *Cassetière à dix tasses* : Coffee pot for ten dishes.

IX. By the productive consequences, *à* for *pour*. Examples: *Matière à procès* : Matter for law-suits. *Femme à minauderies* : A flirt. *Homme à disputes* : Quarrelsome fellow.

X. By the situation, *à* translated *on*. Examples: *Poste à droite* : The posthouse on the right hand. *Route à gauche* : The road on the left. *Auberge à moitié chemin* : The half way inn, or house.

XI. By the attitude: *Figure à genou* : A figure in a kneeling posture. *Prière à mains jointes* : Prayer with joined hands.

XII. By the excess or extreme which the thing goes to: *Jusque* : *even to*, is understood. Examples: *Plaine à perte de vue* : Plain extending beyond the sight. *Sévère à outrance* : Severe to excess. *Beau à ravir* : Charmingly handsome. *Laid à faire peur* : Frightfully ugly.

Note. The six following instances being denoted by a determinate individual object; the article takes place, to shew that relative individuality.

I. By the imitation; the word *manière*, is understood: *Bonnet à la turque* : Turkish cap. *Dessin à la chinoise* : Drawing after the Chinese manner. *Coëffure à l'antique* : Head dress after the ancient mode. Likewise adverbial expressions: *Régaler à la Française* : To regale or treat after the French manner. *Penser à l'Angloise* : To think in the English manner. *Cuit à la Barbe* : Cooked after the Barbary manner.

M

II. By

II. By the cooking or preparing ; *à* in the signification of *avec*.
 Examples : Sauce *à* l'oignon : Onion sauce. Soupe *aux* navets :
 Turnip soup. Marons *au* sucre : Chestnuts in sugar. Peinture
à l'huile : Painting in oil colours. Dorure *à* l'or pâle : Gilding
 with pale gold.

III. By the individual instrument ; *à* for *avec*. Examples : Bas
à l'aiguille : A knitt stocking. Estampe *à* la main : Hand print.
 Gravure *à* l'eau-forte : An etching. Dessin *au* crayon : A drawing.

IV. By the individual mark ; *à* for *avec*. Examples : Femme *à*
 la hotte : Basket woman. Homme *à* la coquarde : Cockade man.
 Dame *à* la robe rouge : Red gown lady. Boule *à* la marque
 noire : The bowl with a black mark.

V. By the individual contained, or to be contained ; *à* for *pour*.
 Examples : Pot *à* l'eau : Water pot. Bouteille *à* l'encre : Ink
 bottle. Grenier *au* foin : Hay loft. Coffre *à* l'avoine : Corn
 binn.

VI. By the individual place that fixes the title ; *à* for *dans*. Ex-
 amples : Conseiller *à* la cour des aides : Counsellor in the court
 of exchequer. Procureur *à* l'officialité : Proctor in the court of
 conscience. Commis *à* la douanne : Clerk in the custom-house.

Adverbial expressions.

I. Of Manner.

Aller *à* grands pas : To go speedily. Galoper *à* toute bride :
 To ride full gallop. Crier *à* pleine tête : To cry aloud. Parler
à tort & *à* travers : To talk at random. Arriver un *à* un : To ar-
 rive one by one. Tenir *à* honneur : To esteem it as an honour.
 Vivre *à* peu de frais : To live at a small expence. Marcher pas
à pas : To walk step by step. Donner *à* regret : To give with
 regret. Acheter *à* bon marché : To buy cheap. Vendre *à* haut
 prix : To sell at a high price. Obtenir *à* force de prières : To ob-
 tain by dint of prayer.

II. Of Time.

Partir *à* bonne heure : To set out betimes. Arriver *à* tems :
 To arrive in time. Accepter *à* six jours de vue : To accept six
 days after sight. Payer *à* trois termes : To pay in three payments.
 Tirer *à* sa fin : To draw towards one's end. Se retirer *à* heure
 indue : To come in late.

III. Of Place.

Loger vis-à-vis l'église : To lodge over against the church. Se
 tenir *à* part : To keep by one-self. Placé *à* côté : Placed side way.

• *De*, with its co-relative object, forms adjective expressions which
 denote the sort the preceding substantive is of :

I. By

I. By the name, habitation or country. Examples : *Ville de Paris* ; *Université de Cambridge*. *Citoyen de Londres*. *Province d'Angleterre*.

II. By the place of growth, or manufacture : *Vin de champagne* : Champain wine. *Velours de Gènes* : Genoa velvet. *Drap d'Angleterre* : English cloath.

III. By the matter which the object is made of : *Croix d'or* : A golden cross. *Cuillier d'argent* : A silver spoon. *Bas de soye* : Silk stockings.

IV. By what it actually contains : *Bouteille de vin* : Bottle of wine. *Pannier de fruit* : Basket of fruit. *Bourse de louis-d'or* : Purse of guineas.

V. By the dimension : *Douze pouces de large* : Twelve inches in breadth. *Dix pieds de long* : Ten feet in length. *Deux aunes de tour* : Two ells in circumference.

VI. By the measure of either length, time or number of parts : *Allée de cent toises* : Walk of six hundred feet. *Parc de mille arpens* : Park of a thousand acres. *Pot de trois pintes* : Three pint pot. *Affaire d'une heure* : An hour's business. *Voyage de six mois* : Journey of six months. *Armée de cinquante mille hommes* : Army of fifty thousand men. *Famille de dix enfans* : Family of ten children.

VII. By the comparative difference : *Plus long de trois pieds* : Longer by three feet. *Plus grand de toute la tête* : Taller by all the head. *Plus d'à demi fait* : More than half done. *Plus d'à moitié perdu* : More than half lost.

VIII. By the situation : *Cour de derriere* : Back yard. *Porte de devant* : Fore-door. *Face de côté* : Side front.

IX. By the price or value : *Cheval de trente louis-d'or* : Horse of thirty guineas. *Diamant de cent louis* : Diamond of a hundred guineas.

X. By the circumstance of manner or time : *Coup de hazard* : Chance blow. *Voleur de profession* : Professed thief. *Meurtre de dessein prémédité* : Premeditated murder. *Promenade de nuit* : Night walk. *Habit d'été* : Summer dress. *Manteau d'hiver* : Winter cloak. *Bonnet de nuit* : Night cap.

XI. By the profession : *Gens de lettres* : Men of letters. *Homme d'affaires* : Steward. *Officier de marine* : A sea officer. *Marchand de draps* : A woollen draper. *Femme de chambre* : Chamber maid. *Garçon de boutique* : Shop-man. *Crieur de vieux chiffons* : Rag-man.

XII. By the personal quality : *Femme de bien* : Good woman. *Gens d'honneur* : Men of honour. *Chevalier d'industrie* : A cheat.

XIII. By the object whence the quality takes its rise : *Plein de vin* : Full of wine. *Foible d'esprit* : Weak in mind. *Accablé de chagrin* : Overwhelmed with grief. *Charge de misere* : Loaded with misery.

XIV. By restriction of quality : *Quelqu'un de sage* : One that is wise. *Quelque chose de nouveau* : Something new. *Rien de mauvais* ;

mauvais : Nothing bad. Ce qu'il y a de bon : What there is good. See the indefinite pronouns.

XV. By the object of the collective quantity : Beaucoup de besoins : Much need. Peu de bien : Little wealth. Moins de vertu : Less virtue.

XVI. By the distinctive character, service, instrument, or object : Esprit de cour : A perfect courtier. Trait de prudence : Stroke of prudence. Acte de justice : Act of justice. Jour de fête : Holy-day. Bas de bottes : Boot stockings. Habit de masque : A masquerade dress. Coup de poing : Fifty cuff. Signe de tête : A nod. Ouvrage de morale : Moral essay. Histoire d'Angleterre : History of England. Zèle de Religion : Zeal of Religion.

Adverbial Expressions.

Of Manner.

Donner de mauvaise grace : To give with a bad grace. Placer de travers : To place awry. Courir de toutes ses forces : To run with all one's might. Percer de part en part : To pierce through and through. Briser de rage : To burst with rage. Crier de peur : To cry for fear.

Of Time.

Arriver de nuit : To arrive in the night. Partir de jour : To set out by day light. Finir de bonne heure : To end in good time. Se préparer de longue main : To prepare one self before hand.

Of Place.

Tomber d'en haut : To fall from above. Sauter d'en bas : To jump from below. Partir d'ici : To set out from hence. Venir de là : To come from thence.

En, with the substantive which it affects, forms adjective expressions that denote the sort the preceding object is of :

I. By the state it is in : Terre *en friche* : Fallow-land. Arbre *en fleur* : Tree in blossom. Mot *en usage* : Word in use.

II. By the sort of work : Ouvrage *en broderie* : Embroidery. Décorations *en peinture* : Decorations in painting. Livre relié *en maroquin* : Book bound in morocco leather. Cheminée *en marbre* : Marble chimney piece. Ornaments *en or* : Ornaments in gold.

III. By the figure or shape : Chapeau *en pain de sucre* : High crowned hat. Mausolée *en pyramide* : Monument like a pyramid. Table *en ovale* : Oval table.

IV. By the disposition, the distribution of the parts : Cheveux

en cadenette : Braided hair. *Armée en bataille* : Army in battle array. *Plats en symetrie* : Dishes in order. *Ouvrage en six volumes* : Work in six volumes. *Sermon en trois points* : Sermon of three parts. *Comédie en cinq actes* : Comedy of five acts. *Lettre en six lignes* : Letter in six lines.

V. By the dimension : *Egal en tout sens* : Equal every way. *Deux pieds en longueur* : Two feet in length. *Deux perches en quarré* : Two perches square.

VI. By what fixes the quality; the occupation : *Maître en fait d'armes* : Fencing master. *Docteur en théologie* : Doctor in divinity. *Savant en médecine* : Learned in physick. *Soldat en faction* : Soldier on duty. *Prédicateur en chaire* : Preacher in the pulpit. *Sénat en délibération* : Senate in deliberation.

VII. By the dress : *Magistrat en robe* : Magistrate in his robes. *Postillon en bottes* : Postilion with boots on. *Laquais en livrée* : Livery servant.

VIII. By the preparation : *Gigot en ragoût*, *ragou'd gigot*. *Peinture en crayon*, *en huile*, *en pastel* : Painting in crayons, in oil, in water colours.

Adverbial expressions.

Of Manner.

Se conduire en étourdi : To behave giddily. *Parler en termes de l'art* : To talk in terms of art. *Mettre en couleur* : To put into colour. *Teindre en brun*, *en noir*, *en vert*, *en jaune* : To dye in brown, in black, in yellow.

Proceeding from a circumstantial action : *Tomber en courant* : To fall in running. *Pleire en parlant* : To please in speaking. *Rêver en dormant* : To dream.

Of Time.

Finir en trois mois : To finish in three months. *Comprendre en un moment* : To comprehend in a moment. *Partir en un clin d'oeil* : To set out in the twinkling of an eye.

Of Place.

Aller en avant : To go forward. *Reculer en arriere* : To draw back. *Battre en retraite* : To beat retreating. *Charger en queue* : To charge on the rear.

Remarks.

I. Besides *à*, *de*, *en*, nine other prepositions may, with a substantive, form adjective or adverbial expressions, and in that sense the substantive hath no article. These are : *sur*, *entre*, *avec*, *par*, *outre*, *sans*, *contre*, *malgré*, *pour*.

II. Prepositions may affect a substantive, a pronoun, an infinitive

tive mood ; but when the indicative or the subjunctive mood of a verb is their complement, the conjunction *que*, which is seldom expressed in English, must be put after the preposition ; because conjunctions, and not prepositions, can connect an action adapted to persons ; and of the thirty-four prepositions in the French language, thirteen only can coalesce with *que*. These are : *après, depuis, selon, suivant, outre, pendant, excepté, malgré, nonobstant, sans, hors, avant, pour* : as in the following expressions.

Je partirai *après* que vous serez arrivé.

Il n'a pas encore paru *depuis* qu'il est guéri.

Vous serez payé *selon* que vous travaillerez,

Comportez-vous *suivant* que la loi l'ordonne.

Vous avez tort de plaider, car *outre* que l'événement est très-incertain, les procès sont toujours fort couteux.

Le riche se divertit *pendant* que le pauvre sue sang & eau.

On lui a fait toutes sortes d'affronts *excepté* qu'on ne l'a pas battu.

Je réussirai *malgré* qu'il en ait.

Il le fera *nonobstant* qu'on le lui défende.

J'ai tout vu *sans* que l'on m'ait rien dit.

Il ne faut pas le faire *hors* qu'on ne vous l'ordonne.

Il est parti *avant* que j'aie reçu votre lettre,

Je le fais *pour* que vous soyez amis.

The six last require the verb in the subjunctive.

C H A P. VI.

How the French avoid passive Expressions.

THE verb *être* is used in French to denote existence, as God is; Dieu *est*; and the manner of existence; God is eternal: Dieu *est éternel*: I am satisfied: Je *suis satisfait*.

The passive is seldom used to denote actions, except in a description for the sake of variety, as in the following examples: *On confisquoit une partie des terres du peuple vaincu, dont on faisoit deux parts: l'une se vendoit au profit du public; l'autre étoit distribuée aux pauvres citoyens, sous la charge d'une rente en faveur de la république.* Grandeur des Romains. chap. 1.

To avoid the passive the French make use of the following turns of expression.

First: Of the indefinite pronoun *on*, when the agent is a person, as in the following examples:

On appelle souvent l'ambition une vertu héroïque.

Ambition is often called an heroick virtue.

On dit ordinairement.

It is generally said.

Secondly: Of the verb reflected, though the agent is neither a person nor an animate object, as in the following phrases:

C'est une coutume qui se pratique parmi nous.

It is a custom used among us.

Cette difficulté se trouve souvent.

This difficulty is often found.

Cette maison se voit de loin.

This house is seen from a-far.

Thirdly: Of impersonal verbs made reflected, thus:

Il se boit de bon vin en France.

Good wine is drunk in France.

Il se voit de belles femmes en Angleterre.

Fine women are seen in England.

Il se trouve des difficultés dans ce livre.

Difficulties are found in this book.

Fourthly:

Fourthly : We join any tense or person of the verbs *faire* or *laisser* to the infinitive mood of an active verb ; which forms a deponent verb ; the expression being active in words, but passive in sense ; as in the following examples :

“ *Servius Tullius avoit engagé les villes latines à faire bâtir un temple dans Rome : Servius Tullius had engaged the Latin cities to* { *build a temple in Rome*
cause a temple to be built in Rome } “ *Publius Nasica, sans besoin, leur fit construire une Armée navale*” : *Publius Nasica, without necessity,* { *made them build a navy,*
caused a navy to be built by them, } *leur.*

Wherein it is to be remarked, that when the agent of these deponent verbs is expressed in French, it is either by a pronoun in the dative case, or a substantive with the preposition *à* or *par*, as in the following examples :

“ *Vous êtes déesse ! & vous vous laissez vaincre par un foible mortel qui est captif dans votre île : You are a goddess ! and you suffer yourself to be conquered by a weak mortal who is a captive in your island ? L'agriculture est une science nécessaire, puis qu'elle enseigne à faire produire à la terre les grains, les arbres, & tout ce qui est nécessaire à la vie. “ Agriculture is a necessary science, as it teaches us how* { *to make the earth produce,*
to cause to be produced by the earth, ”
 “ *corn, trees, and every necessary of life.*”

Fifthly : We substitute *il fait*, instead of *il est*, to declare the state of the weather or air, the nature, disposition or quality of certain things, actions, or places, as :

Il fait froid, chaud, beau, nuit, obscur.

It is cold, hot, fine, night, dark.

Il va faire une pluie, un tonnerre, des éclairs horribles.

It is going to be horrible lightning, thunder, rain.

Il fait cher vivre dans ce pays-là, & il n'y fait pas sûr.

It is dear living in that country, and it is not safe to be in it.

Il fait bon ne se mêler que de ses affaires.

It is good to meddle with one's own affairs only.

Sixthly : We use the verb *avoir* and a substantive, without an article, instead of *être* and an adjective, to declare the different affections of the body and mind, and to express the age of a person, as in the following examples :

“ *J'ai peur : I am afraid. J'ai soif : I am thirsty. J'ai faim : I am hungry. J'ai peine à croire : I am loth to believe. J'ai affaire à présent : I am busy now. J'ai vingt ans : I am twenty years old. Quel âge a-t-elle ? How old is she ? Elle n'a que quinze ans : She is but fifteen.*”

C H A P. VII.

Remarks on the Negatives.

I HAVE said, page 63, that *ne* with *pas*, *plus*, *point*, or words that have a negative meaning, are necessary in French to make a negative proposition: but as there are instances in which the particle *ne* may be used alone, and *pas*, *point*, left out; and others wherein they must absolutely be omitted, I will endeavour to set here the one and the other in a clear light by the following observations.

First: With the verbs *ôser*, *cesser*, *pouvoir*, *savoir*, (signifying doubt) *bouger*, and the imperative of *déplaire* used in an optative sense, *ne* is commonly used without *pas*, *point*. Examples:

Je n'ose le faire: I dare not do it. Vous ne pouvez vous satisfaire: You cannot satisfy yourself. Je ne sais s'il viendra: I don't know whether he will come. Je ne sais comment cela s'est fait: I don't know how that hath happened. Il ne sait où se mettre: He knows not where to put himself. N'en déplaîse aux dames: with the ladies leave. Ne bougez, je vais revenir: Don't stir, I am coming back.

N.B. The conditional of *savoir*, is used instead of the present of *pouvoir* in a negative sense only. Je ne saurois le faire. I cannot do it. When *savoir* denotes total ignorance of what follows or precedes, *pas* or *point* are indispensably necessary: Ex. Il ne sait pas que vous êtes ici: He knows not that you are here. Vous êtes arrivé, il ne le sait pas: You are arrived, he knows it not.

Secondly: Before these expressions, *de ma vie*, *de mes jours*. Ex. Je ne le ferai de ma vie: I will never do it. Je ne le verrai de mes jours: I shall never see him.

Thirdly: After the impersonal *il y a*, when the following verb denotes time past. Ex. Il y a un an que je ne l'ai vu: It is a year since I saw him. Il y a un mois que je n'ai été à Londres: It is a month since I was in London. But when it denotes a continued cessation, *pas*, *plus*, or *point* must be added. Ex. Il y a un an que je ne le vois point: It is now a year that I have not seen him. Il y a un an qu'il ne vient plus chez nous: It is now a year that he hath ceased coming to our house.

Fourthly: When the conjunction *que*, or the relatives *qui*, *que*, *dont*, introduce an incident phrase restrictive to either a negation or an interrogation, there is only *ne* before the verb of the incident phrase, because the sense of it is affirmative. Ex. Et vous ne pouvez pas que vous n'ayez raison: And you cannot but be in the right.

right. *Ce n'est pas* quil n'y ait quantité de pères qui aimeroient mieux ménager la satisfaction de leurs filles que l'argent qu'ils pourroient donner. *Moliere, l'Avare.* It is not but there are many fathers, who would rather chuse to consider the satisfaction of their daughters, than the money they give with them. Y a-t-il quelqu'un qui *ne* s'en étonne? Is there any one but who is astonished at it? L'Empereur n'a rien fait qu'on *ne* puisse excuser: The Emperor hath done nothing but what may be excused. Peu s'en faut que *Matan ne* m'ait nommé son Pere. *Racine.* Depuis trois ans entiers, qu'a-t-il dit, qu'a-t-il fait. Qui *ne* promette à Rome un Empereur parfait?

Racine, Britannicus.

Fifthly: After *si* in the signification of *à moins que, unless.* Ex. Je ne le ferai pas, *si* vous *ne* me le commandez: I will not do it, *unless* you command me.

Bientôt, *si* je ne romps ce funeste lien,
Ma place est occupée, & je ne suis plus rien.

Racine, Britannicus.

Sixthly: After the verbs *prendre garde, empêcher*, the verb of the incident phrase introduced by *que* hath *ne* before it, without *pas* or *point*. Ex. *Je prendrai garde* qu'on *ne* vous trompe: I shall take care that you are not deceived.

Gardez qu'une voyelle, à courir trop hâtée,
Ne soit d'une voyelle en son chemin heurtée. *Boileau.*

J'empêche, peur du chat, que mon moineau *ne* sorte: I hinder my sparrow from going out, for fear of the cat. *Moliere.*

Je n'empêche pas qu'il *ne* fasse ce qu'il voudra: I do not hinder him from doing what he pleases. La pluie *empêcha* qu'on *ne* s'allât promener: The rain hindered us from walking. *The Academ. Vol. I. p. 570.* Et je n'empêche pas,

Que pour les attirer vous n'ayez des appas. *Moliere.*

Seventhly: After words which are expressive of *fear, dread, caution, or apprehension*, whether these words be verbs, or compound expressions, the verb of the sentence connected by *que* has only *ne* before it, the action not being desired by the agent. If it is desired, *pas, point, plus, &c.* must be added.

Ex.	}	
Je crains,		
I fear		
La crainte,		quil <i>ne</i> vienne,
The fear		
De crainte,		lest he should come.
For fear		
J'ai peur,		
I am afraid		
La peur,		quil <i>ne</i> vienne <i>pas</i> ,
The fear		
De peur,	lest he should not come.	
For fear		
J'apprehende,		
I dread		

Lastly,

Lastly: In a comparison of dissimilitude expressed by *plûtôt*, *moins*, *plus*, *autre*, *autrement*, *mieux*, *moindre*, *pire*, *pis*; *ne* is placed before the verb of the minor comparison, when it is placed after the major: Ex.

1. Il est arrivé *plûtôt* que vous *ne* croyez.
He arrived sooner than you think.
2. Il a moins d'amis que je *ne* pense.
He hath fewer friends than I think.
3. Il est plus habile que vous *ne* dites.
He is cleverer than you say.
4. Il a bien trouvé un *autre* homme que vous *ne* disiez.
He hath found quite another man than you said.
5. Elle a fait tout *autrement* qu'on *n'*attendoit.
She hath done quite otherwise than was expected.
6. Ils ont mieux parlé qu'ils *n'*ont agi.
They have talked better than they have acted.
7. Cela est moindre qu'on *ne* me l'a dit.
That is less than I have been told.
8. Il a fait une action pire que je *ne* croyois.
He hath done an action worse than I thought.
9. Il est bien pis qu'il *n'*étoit.
He is much worse than he was.

If the minor comparison is put before the major, there must be two negative particles. Ex.

Vous *ne* croyez pas qu'il soit arrivé *plûtôt*: you do not believe he arrived sooner. Je *ne* pense pas qu'il ait moins d'amis: I do not think he hath fewer friends. Vous *ne* dites pas qu'il soit plus habile: you do not say that he is more clever, &c.

C H A P. VIII.

S Y N T A X.

I. *Different Sorts of Phrases.* II. *Place of Words in each Sort.*

I. **I**F we consider the phrase by the manner in which it expresses the sense, we shall find it to be of three sorts. First, Narrative. Secondly, Imperative. Thirdly, Interrogative.

First. The phrase is narrative when we relate any event, whether by narration, hypothesis, or drawing a consequence; as in the three following phrases:

1. Après la sagesse, je regarde l'amitié comme le plus riche présent que nous fassent les dieux immortels.

2. Quoique la vue soit le sens le plus subtil, cependant, dit Platon, l'œil ne sauroit découvrir la sagesse; O! si elle étoit visible, de quel amour les hommes s'enflammeroient pour elle!

3. Telle est l'envie d'apprendre & de savoir, avec laquelle nous venons au monde, qu'il est clair, que c'est un penchant, qui toute utilité à part, est naturel à l'homme.

The phrase is imperative when any thing is required either by order, exhortation, or supplication. The verb is in the imperative mood, which in French, in the first and second person, hath no nominative expressed before it; and the substantive to which the discourse is addressed is put in the vocative case, as in the following phrases:

Parlons avec cette douceur qui distinguoit les disciples de Socrate.

Un coup que Spurius reçut dans une bataille l'avoit rendu boiteux à un point qu'il se faisoit une peine de paroître en public. Paroissez, lui dit sa mère, afin que chaque pas que vous ferez, mon cher enfant, vous fasse ressouvenir de votre bravoure! Soldats, faites votre devoir.

To the third person is added the particle *que, let*, before the nominative, whether it be a pronoun or a substantive: Que les grands soient un modèle pour les petits. Qu'elle parle, Qu'il vienne. Qu'on finisse.

The phrase is interrogative when we make an enquiry; whether by way of question, doubt, or advice, as in the following phrases:

Voulez-

Voulez-vous venir ?

Un bien pourroit-il être nuisible quelquefois ?

Que me conseillez-vous de faire ?

There are three methods of making an interrogation in French. The first is, when the nominative is a personal pronoun, or the indefinite *ce*; either of which is transposed after the verb in the simple tenses, and between the auxiliary and the participle in the compound. Ex.

Sais-je ? Do I know ? Ai-je sù ? Have I known ? Parles-tu ? Dost thou speak ? As-tu parlé ? Hast thou spoken ? Est-ce assez ? Is it enough ?

Here are three remarks to be made. The first is, when the first person of a verb ends with an *e* mute, an acute accent must be put over that *e*, for the sake of pronunciation only. Ex. *Parlé-je* ? Do I speak ? *Chanté je mal* ? Do I sing ill ?

The second is, when the third person singular ends with a vowel, a *t* between two hyphens is put before the pronoun *il*, *elle*, *on*. Ex. *Viendra-t-il* ? *Viendra-t-elle* ? *Chantera-t-on* ?

The third remark is, when the nominative is a substantive, it must be inserted before the verb, and a pronoun relating to that nominative repeated after that verb, as a second nominative, which makes an idiom of the French language. Examples : *Monsieur viendra-t-il* ? Will the gentleman come ? *Cette ville est-elle grande* ? Is that city large ? *Vos amis sont-ils venus* ? Are your friends come ? If we will avoid repeating the second of these nominatives, we must use the following turn of expression : *Est-ce que Monsieur viendra* ? *Est-ce que cette ville est grande* ? *Est-ce que vos amis sont-venus* ?

The second method of making an interrogation is, by placing in the beginning of the phrase one of these four relative pronouns : *qui*, *que*, *quoi*, *lequel*, *laquelle*, either as nominative, accusative, or dative case. Examples : *Qui est là* ? Who is there ? *Que disent ces messieurs* ? What do these gentlemen say ? *A quoi passer le tems en hiver* ? How can we spend time in winter ? *Lequel est votre ami* ? Which is your friend ? *Laquelle de ces dames vous plait le mieux* ? Which of these ladies pleases you best ?

The third manner of making an interrogation is, by the adjective *quel*, *quelle*, joined to a substantive, as in English. Examples : *Quel homme a pu vous conseiller ainsi* ? What man can have advised you thus ? *Quelle femme vous a charmé* ? What woman hath charmed you ?

When a substantive is the nominative of interrogations which begin by *que*, *quoi*, *quel*, *quelle*, *où* or *comment*, it must be placed after the auxiliary and participle. Examples :

Qu'a fait votre ami ? What hath your friend done ? *Qu'a dit cette dame* ? What hath that lady said ? *à quoi a servi votre dispute* ? Of what service hath been your dispute ? *Quel ennemi a eu cet homme* ? What enemy hath this man had ? *Où a été votre ami* ? Where has your friend been ? *Comment s'est passée cette affaire* ? How hath that affair ended ?

It

It must be observed, that all the above interrogations may also be made with two nominative cases, or with *ce* and the verb *être*; thus we may say, in all the following methods:

- { Que fait votre ami? Votre ami, que fait-il?
- { Que votre ami fait-il? Qu'est-ce que fait votre ami?
- { Qu'est-ce que c'est que fait votre ami?
- { A quoi a servi votre dispute?
- { A quoi votre dispute a-t-elle servi?
- { A quoi est-ce que votre dispute a servi?
- { A quoi est-ce qu'a servi votre dispute?
- { Votre dispute à quoi a-t-elle servi?
- { Quel ennemi a cet homme?
- { Quel ennemi cet homme a-t-il?
- { Quel ennemi est-ce qu'a cet homme?
- { Où est votre ami?
- { Où votre ami est-il?
- { Où est-ce qu'est votre ami?

We may say, with great propriety,

- { Qu'est-ce que Dieu?
- { Qu'est-ce que c'est que Dieu?
- { Qu'avez-vous? Qu'est-ce que vous avez?
- { Qu'est-ce que c'est que vous avez?

Sometimes an interrogation is made by the adverb *comment* alone; even by the tone of voice in speaking; as in the following, taken from Moliere:

Frosine: "Ah, mon Dieu, que vous vous portez-bien! Et que vous avez là un vrai visage de santé." Harpagon. Qui moi? Frosine: Jamais je ne vous vis un teint si frais & si gaillard. Harpagon. Tout de bon? Frosine: Comment? Vous n'avez de votre vie été si jeune que vous êtes. *L'Avare.*

These are all the different methods of making an interrogation. We must next see the place of the different parts which compose the narrative and imperative phrase.

FIRST RULE.

Place of the Nominative.

In the narrative phrase the nominative is placed the first, then the verb, after it the accusative and dative, when they are expressed by substantives.

Le juge administre la justice au public.

In the imperative phrase, where there is no nominative but in the third person, the same order is observed. Ex. Que les grands donnent un bon exemple au peuple.

e

N. B. The

N. B. The place of the nominative in the interrogative phrase is already marked in the several methods of making an interrogation.

S E C O N D R U L E.

When the nominative of short phrases, made by quotation to give a sanction to the discourse, is a pronoun, it is put after the verb in the simple tenses, and between the auxiliary and the participle in the compound tenses: but if it be a substantive, it is always put after the simple or compound verb.

On ne peut être heureux, *dit-on*, qu'autant qu'on est honnête-homme.

Voilà, *m'a-t-il dit*, votre ami qui vient.

Jusque à quand, *me dit l'Affriquain*, aurez-vous l'esprit collé sur cet objet?

Voilà donc, *lui a dit un de ses amis*, quelqu'un à qui vous vous confiez.

T H I R D R U L E.

On three occasions, in the narrative phrase, the substantive nominative may be placed after the verb.

The first is, when there is no accusative in the phrase, which is the case when the verb is neuter.

Alors parut *le dessein de l'ennemi*.

Après la débauche viennent *les maladies, & les remords encore plus cruels*.

The second is when the accusative is expressed by a pronoun governed by the verb, such as *se, le, que*, or else the adjective *tel*. This happens with active or reflected verbs, or else with *être*, as in the following examples:

C'est ordinairement la peine que s'est donnée *un auteur* à polir ses ouvrages qui fait que le public n'a point de peine en les lisant.

Ainsi se passe *la vie*.

C'est ainsi que le souhaitent *tous les honnêtes gens*.

Ce que dicte *l'intérêt* est ce que suivent *la plupart des hommes*.

Telle est *l'envie d'apprendre* avec laquelle nous venons au monde.

Telle est *ma manière de penser*.

The third occasion, wherein the nominative is put after the verb in the narrative phrase, is after the following conjunctions: *aussi, encore, même, peut-être, au moins, à peine, aussi-bien, en vain*: If the nominative is a substantive, a pronoun, relative to it, is repeated after the verb for elegance only, as in the following examples:

Aussi tous ceux que y débarquèrent, *Agathocle, Regulus, Scipion*, misent-ils d'abord Carthage au desespoir.

Aussi est-ce là le sens de l'oracle.

Vous m'avez fait attendre long tems, *encore* ne m'avez vous rien donné.

Les passions nous agitent souvent trop, & quelquefois *même* nous font-elles perdre tout repos,

Peut-

Peut-être ne ferez-vous pas long temps sans revoir votre am ; au moins me l'a-t-il promis.

à peine suis-je arrivé qu'il faut repartir.

Elle fera mieux de se taire, aussi-bien ne fait-on guere d'attention à ce qu'elle dit.

En vain Othon harangue-t-il ses soldats pour leur parler de la dignité du sénat ; en vain Vitellus envoie-t-il les principaux sénateurs pour faire la paix avec Vespasien. Grandeur des Romains, chap. XV. p. 177.

FOURTH RULE.

Place of the Verb.

It is only in the imperative when there is no negation, and in the interrogative phrase when the nominative is a pronoun, that the verb is placed at the beginning of the phrase. Examples.

Prenez la sagesse pour guide.

Examinez-vous vos actions, avant de censurer celles d'autrui ?

FIFTH RULE.

Place of the personal Pronouns governed of the Verb, and the Relatives (y), (en).

The pronouns *me, te, le, la, se, les, leur, en, y*, are always governed by a verb, never by any preposition ; *nous, vous, lui*, may be governed by a verb or preposition, without any change but the place ; in the narrative, interrogative, and imperative phrase, when it is a negative, they are placed before the verb in the following order : the dative *me, te, nous, vous*, go before the accusative *le, la, les* ; but these three last precede the dative *lui, leur*, except *se*, which is always the first, *y en* the last, *y* before *en*. Examples.

Je *te* le donne.

Tu *me* la présentes.

Il *vous* les envoie.

Elle *vous en* apportera.

Vous *en* donnerai-je ?

Ne m'*en* parlez-pas.

Je le *lui* destine.

Tu la *leur* envoies.

Ils *se* les donnent.

Je *vous y en* donnerai.

Vous *y en* enverrai-je ?

N'*y* venez-pas.

When there is no negation in the first and second persons of the imperative, these pronouns are put after the verb ; the accusative *le, la, les*, first ; the others after them ; *me, te*, are changed into *moi, toi*. Examples.

Renvoyez-

Renvoyez-le nous.

Donnez-la moi.

Menez-nous y.

When *y* and *moi* meet together, *moi* is the last.

Menez-y moi.

Présentons-les leur.

Punissons-les en.

Allons-nous en.

| Envoyez y en moi.

S I X T H R U L E.

Place of the Pronouns qui, que, dont, quoi, lequel.

When these pronouns serve to express, whether wholly or partly, the accusative, genitive, or dative case, they are put before the verb. Examples.

Qui voyez-vous de plus aimable qu'elle ?Le livre *que* vous lisez.L'homme *dont* on respecte la probité.C'est une demoiselle *dont* tout le monde admire la beauté.Voilà deux hommes, *lequel* connoissez-vous.à *quoi* passiez-vous la soirée en hyver ?

N. B. When *dont* denotes personal possession, it is translated *whose*; and its subsequent generally follows it in English, though it be a substantive accusative case, governed of the following verb; thus we say, A man *whose* probity every body respects: but in French the substantive accusative must be put after the verb, as, Un homme *dont* tout le monde respecte la probité. In the passive, the two languages are alike: Un homme *dont* la probité est respectée de tout le monde.

In the imperative, these pronouns are to be found only when they are in common with another phrase; then there is commonly something understood, as in the following examples, wherein *celui* is understood.

Aimez *qui* vous aime.Attachez-vous à *qui* vous fait du bien.

These pronouns introduce always an incident phrase, explicative or determinative of their antecedent, from which they are seldom distant in French; and that is one of the means by which an equivocation is oftentimes avoided, as will be evinced in the translation of the following English phrases:

"It is a folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, *which* nothing can protect us against but the good providence of our fathers:"

C'est une folie de prétendre, en entassant des trésors, nous défendre des accidens de la vie, contre *lesquels* rien ne sauroit nous protéger que la bonne prévoyance de nos pères.

"This kind of wit was very much in vogue among our countrymen about an age or two ago, *who* did not practise it for any oblique reason, but for the sake of being witty."

Il y a environ un ou deux siècles que cette sorte d'esprit étoit

fort à la mode chez nos compatriotes, *qui ne s'en servoient que dans la vue d'être spirituels. Spectator, Blair.*

It must be here observed, that, in true construction, the relative pronoun must not be separated from its antecedent in French, though that may be done in English; I have chosen the following phrases, wherein the difference of the two languages in this respect may be seen.

"That form of government appears to me the most reasonable, *which* is most conformable to the equality that we find in human nature, provided it be consistent with public peace and tranquillity."

Cette forme de gouvernement, *qui* est la plus conforme à l'égalité qu'on trouve dans la nature humaine, me paroît la plus raisonnable, pourvu qu'elle s'accorde avec la paix & la tranquillité publique.

"This is what may properly be called liberty, *which* exempts one man from subjection to another, so far as the order and œconomy of government will permit." *Spectator, No. 287.*

Ce *qui* exempte un homme de la sujétion à un autre autant que l'ordre, & l'œconomie du gouvernement le permet, c'est ce que l'on peut véritablement appeler liberté.

SEVENTH RULE.

Place of the Collective tout, and the Indefinite rien.

When the accusative is expressed by one of these two words, it is put after the verb in the simple tenses, and between the auxiliary and the participle in the compound tenses; and before the infinitive. Examples.

Il prend <i>tout</i> ,	Je ne vois <i>rien</i> ,
He takes all.	I see nothing.
Il a <i>tout</i> pris,	Je n'ai <i>rien</i> vu,
He hath taken all.	I have seen nothing.
Il veut <i>tout</i> prendre,	Je ne veux <i>rien</i> voir,
He will take all.	I will see nothing.

EIGHTH RULE.

Place of the Adverb.

No adverb is placed between the nominative and the verb in French; we could not say, We *always* beat the enemy, but, Nous battons *toujours* l'ennemi.

The five following adverbs of time, *souvent, toujours, jamais, bien-tôt, plus-tôt*; these six of quantity, *plus, moins, peu, assez, beaucoup*,

beaucoup, trop; and these three of manner, *bien, mal, mieux*, are placed after the verb in the simple tenses, and between the auxiliary and the participle in the compound. Examples:

Il m'a écrit *souvent*; il m'a *toûjours* écrit; madame n'est *jamais* fatiguée; elle a *bien-tôt* fini; il sera *plus-tôt* ruiné qu'enrichi; il a *plus* écrit, *moins* lû, *assez* réfléchi, *trop* parlé.

Many of the adverbs of manner, formed of the nominal adjectives, may also be placed between the auxiliary and the participle. Example: Elle a *constamment* pratiqué la vertu, & *parfaitement* rempli ses devoirs.

When an adverb is modified by another, they both may be placed between the auxiliary and participle. Ex. Il s'est *très-souvent* trompé, elle s'est *bien honnêtement* défendue d'y avoir part. But all adverbial expressions, formed with a preposition and another word, are always placed after the whole verb. Ex. Je suis arrivé *à pied*. Il est parti *à minuit*. Il s'est ruiné *de fond en comble*. On l'a battu *dos & ventre*.

N I N T H R U L E.

Place of Conjunctions.

Conjunctions connect phrases, and are generally placed at the head of the phrase which they unite; except these five that may be placed after the verb, viz. *donc, même, encore, pourtant, aussi*, as in these examples:

Vous avez été interrompu, vous ne finirez *donc* pas aujourd'hui.

Il ne s'est pas contenté de le gronder, il l'a *même* frappé.

Dépêchez-vous, & vous finirez *peut-être* aujourd'hui.

Songez qu'une Barbare en son sein l'a formé;

Quoique Scythe & Barbare, elle a *pourtant* aimé. *Racine, Phedre.*

On dit *aussi* que les ennemis ont pris la ville.

All the other conjunctions generally precede, or are placed between the phrases which they connect. Examples: Il l'eut fait *si* vous le lui eussiez commandé. Corneille n'est pas *toûjours* égal à lui-même; *néanmoins* Corneille est un excellent auteur.

As to particles and interjections; they are generally placed before the words or sentences which they accompany. See Part I. Chap. IX.

Particular Observations.

WE have said in Rule the VIth of the Syntax, that the relative ought not to be parted from its antecedent, yet we find in very eminent french and english Authors, equivocations arising

arising from inattention in that respect: I shall relate here some few of them in each language, and shew how easily they may be avoided.

1. La fidélité & la promptitude à profiter des occasions qui échappent dans un moment, sont deux grandes qualités dans la médecine, *d'où* dépend tout le succès de cet art: *d'où*, by its position, seems to have *la médecine* for its antecedent, whereas it is *qualités*; by transposing the circumstance of place after its verb, thus, sont *dans la médecine*, deux qualités d'où dépend tout le succès de cet art; the relative is close to its antecedent, and the equivocation removed.

2. La cinquième Epoque est celle de la fondation du Temple de Jérusalem, *qui* ne finit qu'à la première année de l'empire de Cyrus. Mr. Langlet. By the position, *qui* seems to relate to *Temple de Jérusalem*, yet it ought to relate to *cinquième époque*: by the following alteration the equivocation will vanish: La fondation du Temple de Jérusalem forme la cinquième époque *qui* ne finit &c. It is the same in this english phrase:

3. By these we connect those substantives to sentences, *which* at the time are unable to co-alesce of themselves. *Hermes*, p. 265. The relative *which*, may have for its antecedent sentences, yet it relates to substantives: by transposing the Dative close to the Verb, the equivocation will vanish, without altering the harmony of the phrase: By these we connect to sentences those substantives, *which* at the time are unable to co-alesce of themselves.

When a Substantive with a preposition forms an Adjective or adverbial expression, or with a verb denotes an action which no verb doth signify alone, it cannot be antecedent of a relative pronoun; therefore the following sentences ought not to be imitated.

1. Octavien declare, *en plein sénat*, qu'il veut *lui* remettre le gouvernement de la république.

2. On fit trêve pour trois mois *qui* ne dura pourtant que trois jours.

3. Quelques efforts que ces orateurs fassent pour animer leurs discours, on les écoute *avec froideur*, *laquelle* est d'autant plus sensible que l'on n'est agité d'aucune émotion.

4. Vous *avez droit* de chasser dans cette plaine, & je le trouve bien fondé.

In the above phrases the Substantives *sénat*, *trêve*, *froidueur*, *droit*, do not represent their idea as an object, but as a circumstance, or part of an action, and consequently can have no subsequent relative; because relatives introduce an incident sentence, explicative or determinative of an antecedent object. See p. IV, Remark. They ought to have been written thus:

1. Octavien declare *au sénat assemblé*, qu'il veut *lui* remettre, &c.

2. On fit pour trois mois *une trêve* *qui* ne dura que trois jours.

3. Quelques

3. Quelques efforts que ces orateurs fassent pour animer leurs discours, on les écoute avec *une froideur qui est d'autant plus sensible, &c.*

4. Vous avez *le droit* de chasser dans cette plaine, & je le trouve bien fondé : or elle, vous *avez droit* de chasser dans cette plaine, & je trouve *ce droit* bien fondé.

For the same reason the relative adjectives *le mien, le tien, le sien, le nôtre, le vôtre, le leur*, ought not to relate to a substantive, taken adjectively or adverbially: we ought not to say, Il n'est point *d'humeur à faire plaisir*, & *la mienne* est bienfaisante: dans les premiers âges du monde, chaque *pere de famille* gouvernoit *la sienne* avec un pouvoir absolu. We must make use of another expression; as for example: *Son humeur* n'est pas de faire plaisir, & *la mienne* est de rendre service: dans les premiers âges du monde chaque *pere de famille* gouvernoit *ses enfans* avec un pouvoir absolu.

Remarks on some Prepositions.

de, par.

The means or instrument of a passive action, is generally expressed by the Prepositions *de* or *par*. By *de* when the action is *spiritual*, that is, an act of the mind; as, Un homme vertueux est estimé *de* tous les honnêtes gens; un mauvais homme est méprisé *de* tout le monde. By *par*, when the action is *material*, that is to say, an act of the body; as, Il a été volé sur le grand chemin *par* des voleurs. Sometimes the passive action is accompanied by a circumstance expressed by *de*, and a substantive; then *par* is the instrument; as, Cette dame a été louée, *d'une manière* fort délicate, *par* un très-aimable homme.

Avant, devant, before.

Avant denotes priority of time; its opposite is *après*; as, *avant* midi; *before* noon: *après* midi; *after* noon. *Devant* denotes priority of place; its opposite is *derrière*; as, *devant* la maison; *before* the house: *derrière* la maison; *behind* the house.

dans, en.

Dans denotes a fixed and determinate time or place, and is always followed by the article or the equivalent of it; as, *dans* le temps que je dis; *in* the time that I say: *dans* ma maison; *into* my house.

En

En generally forms an adjective or adverbial expression, and consequently excludes the article, and every incident phrase; as, *il est en paix*: *il est allé en ville*; *il est Docteur en Théologie*. Vide p. 92, 93. Yet there are some few occasions wherein *en* admits the singular article, *le, la*, but never the plural *les*: it is only to denote a time or manner of being individualised by a genitive; as, *en l'absence de cette Dame*; *en la présence de Dieu*; *en l'honneur des Saints*.

près de, prêt à.

Près de, near, on the point of, denotes proximity of time, place, or action. Examples: *Près de midi*; near twelve o'clock: *près de moi*; near me: *près de mourir*; near, or at the point of dying.

Prêt is an adjective, and signifies prepared, in readiness to. It is always followed by the preposition *à*. Examples: *Prêt à partir*; ready to set out: *prêt à vous servir*; ready to serve you: *prêt à mourir*; prepared to die. As *prêt à* hath been used in the signification of *près de* by eminent authors, I will give here a few examples, as a caution against imitating them in this particular. Lorsqu'un de leurs généraux faisoit la paix pour sauver son armée prête à périr: & lorsque les Numantins eurent réduit vingt mille Romains prêts à mourir de faim, à demander la paix. *Grandeur des Romains*, chap. 6. p. 78. Paris Ed. 1771. Rome, prête à succomber se soutint principalement durant ses malheurs, par la constance & la sagesse du sénat. Rolin. In these three examples it ought to have been *près de*, on the point of: for *son armée, vingt mille Romains*, may be on the point of perishing, yet not prepared to perish.

*Observations on the manner of reading
French Poetry.*

ALL french verses are of twelve, ten, eight, seven, or six syllables. Those of twelve, and ten syllables, have a pause or repos, called Cæsura, which divides the verse into two parts, called hemisticks. In verses of twelve syllables, this pause is at the sixth; and in those of ten, at the fourth syllable: the other verses have no cæsura but the sense.

For distinction sake, syllables are divided into masculine and feminine. The feminine syllables are those which end with an e mute, as, *père, larme, temple, centre*; or with the sound of an e mute, as in the third person plural of the perfect, and the third person plural

plural of the present indicative, and third person plural of the present and perfect subjunctive of verbs: and we call masculine syllables, all those that end in any other manner, as *Roi, palais, château, bâtiment.*

In all verses the feminine syllable is pronounced before a consonant, though mute before a vowel, and at the end of the verse.

All heroick, epick, and dramattick poems, eclogues, elegies, satirs, and epistles, are generally written in verses of twelve syllables, and have alternately two verses ending with e mute, which are called feminine, and two, not ending with e mute, which are called masculine verses: in the feminine the final e mute is scarcely pronounced, which reduces the verse to twelve syllables; otherwise it would have thirteen, as for example:

¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ¹⁰ ¹¹ ¹²
 N'offrez rien au lecteur = que ce qui peut lui plaire,
 Ayez pour la cadence = une oreille severe.
 Que toujours dans vos vers = le sens coupant les mots,
 Suspende l'hémistiche = en marque le repos. *Boileau art poet.*

In verses of ten syllables, the cæsura is at the fourth syllable, and the rhyme may be intermixed, which is called cross rhimes. Ex.

¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ¹⁰
 Par quoi bien-tôt = apprenant des premières
 Ce qu'on disoit = du perroquet vanté.
 Desir leur vint = d'en voir la vérité,
 Desir de fille = est un feu qui dévore,
 Desir de None = est cent fois pis encore.

The odes, sonnets, rondeaux, are generally written in these verses, and also eclogues, elegies and epistles.

Verses of eight, seven, and six syllables, have also their rhimes intermixed: stanzas, epigrams, fables, madrigals, and songs, are generally written in those kinds of verses, as in the following.

Of eight syllables.

Soit instinct, soit reconnoissance,
 L'homme par un penchant secret,
 Chérit le lieu de sa naissance,
 Et ne le quitte qu'à regret;
 Les cavernes hyperborées,
 Les plus odieuses contrées
 Savent plaire à leurs habitans;
 Sur nos délicieux rivages
 Transplantez ces peuples sauvages,
 Vous les y verrez moins contens.

Gresset.

Of seven syllables.

L'autre jour le voisin Pierre,
 Disoit que pour cent écus,
 Il voudroit dans la rivière
 Voir jeter tous les cocus;

e

Se

Sa femme étoit là présente,
 Qui, connoissant le danger,
 Lui dit, en femme prudente,
 Mon Mari, fais-tu nager ?



Of six syllables.

à soi-même odieux
 Le sot de tout s'irrite :
 En tous lieux il s'évite,
 Et se trouve en tous lieux.

A final consonant is not pronounced when the next word begins with a consonant. Example :

Vous dont le tendre caractère
 Sait unir par d'aimables noeuds,
 A l'avantage d'être heureux,
 Le plaisir délicat d'en faire.

From this Rule must be excepted the final l, of all words; the final r, of monosyllables; that of all words after a diphthong, and of a few substantives ending in ir, such as desir, soupir, éléxir.

The final consonant is pronounced when the next word begins with a vowel.

Irois-je, adulateur sordide,
 Encenser un sot dans l'éclat,
 Amuser un Crésus stupide,
 Ou monseigneuriser un fat ?

Gresset.

The feminine syllable is formed with one or two consonants before e mute. When it is with a single consonant, it is pronounced very short before a consonant, but somewhat longer when it is formed with two consonants and e mute; it is always quite mute before a vowel, and the consonant preceding the e mute is pronounced upon that vowel, as if it was the initial letter of the syllable, even in the cæsura, as,

Ayez pour la cadence = une oreille sévère.

A diphthong is the union of several vowels in the same syllable : some are pronounced in one sound, as, *mais*, *portois*; others in two sounds, as, *moi*, *bruit vouloir*. Those in one sound are generally short; those in two sounds long, and sometimes in verse, they make two syllables, as in the first verse of six syllables, in the example quoted above; though they make but one in prose.

When the last syllable of the singular of substantives and adjectives ends with a consonant, and is short, the addition of s, to make the plural, makes it long; as, *projet*, *projets*; *plat*, *plats*; *chanson*, *chansons*; *bon*, *bons*; *petit*, *petits*.

☞ Here ends this Grammar: if it meets with approbation, I shall esteem myself happy, and fully rewarded.

